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VOL. XLV, No. 1

#### The Best Interest

THE very striking cover of THE ETUDE MUSIC MAGAZINE for this month was painted by the well-known American artist, Allan Foster, and was first exhibited as part of the ETUDE Music Magazine exhibit at the Sesqui-Centennial, where it was greatly admired.

Considered from every angle, there are countless Americans who look upon Benjamin Franklin as the finest intellect which America has given to the world. His versatility was amazing. Had he not been more interested in electricity, for instance, than he was in music, he, instead of Francis Hopkinson, might readily have become known as the first of American composers of renown. He was extremely fond of music and is said to have played some instruments "after a fashion."

What Franklin did do was to invent the "Harmonica," or musical glasses, which he is pictured as playing, upon the cover of this issue. The bowls of glass, revolved in a trough by a foot treadle, were sounded by fingers moistened with water. Franklin colored these bowls with the colors of the prism from red to violet. Perhaps he intuitively sensed the queer analogy in vibrations between the octave of tone and the octave of color.

Beethoven and Mozart wrote compositions for this instrument, according to report; but we have never been able to locate these compositions. The effect of the instrument upon the players is said to have been such a strain upon the nervous system that they were compelled to abandon it. The instruments, preserved at the Metropolitan Museum of Art in New York, and at Princeton University, are certainly among the most interesting relics of the early culture of the New World.

Franklin, starting life in poverty, acquired a considerable fortune; but, more than that, he contributed through his genius and his philosophy a kind of wealth to the world which is far greater than that of any subsequent philanthropists. The bequests of Stephen Girard, the wealthiest man in America after the revolution, are really small in comparison with the great intellectual, scientific and sociological bequests of Franklin

Among Franklin's wisest maxims is that one which read: "If a man empties his purse into his head, no man can take it away from him; an investment in knowledge always pays the best interest."

All of which says in a few words what we are continually trying to make clear in these cditorials-which is, that money spent in music study often becomes one of the most profitable of all

#### A "New Piano" Campaign

THE ETUDE, after an extensive survey, has been somewhat surprised at the number of aged and decrepit pianos that people with ample means to buy new and superior instruments keep in their homes

We are strongly convinced that these ancient instruments are a detriment to musical art in America and a kind of fourwheel brake on musical education. The family that would be ashamed to motor through the streets in a car five years old often has a piano twenty-five years old.

To get the best musical results it is absolutely necessary to procure new musical equipment when required. Even the bettermade pianos wear out, and it is an injustice to the instrument to expect immortality in such a finite thing.

THE ETUDE is continually in receipt of letters from its readers asking advice about the purchase of new pianos. Therefore, we have been accumulating information and records for

years, about all manner of manufacturers. Our sole object is to tell what authorities believe to be the truth about the instruments. Now we have gone one step further and have added a Piano Expert to our Educational Service Department. That is, we have a man who has studied the different makes of pianos for years. We do not sell pianos. We are not interested in any one make of instruments. We merely answer directly questions as they are put to us. Our object is to protect readers from buying instruments that are not established or recognized as giving good service for the money. In writing, please do not fail to tell us the style, size, type and asking price of the instrument you contemplate buying. Address your letters to Piano Expert, Educational Service Department, The ETUDE Music MAGAZINE, Philadelphia, Pennsylvania.

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"Books rule the world."

#### Grace in Piano Playing

VERY often we hear piano playing that, barring the lack of grace, might be effective. Why do not pianists take a lesson from artistic dancers? Pianists surely are not deliberately clumsy. Moreover, we have an idea that awkwardness of bearing and movement is communicated to the keyboard.

Audiences in these days have such an immense wealth of excellent performers that they can hardly be blamed for patronizing those who, in addition to delivering the composer's message, combine it with beauty of personal bearing.

"It would sound excellent if she were playing behind a screen," remarked an auditor with the appearance of a truck driver, at a recent concert. Gawky and brusque he might be, but there was something in him that demanded grace.

Grace may be innate and it may be cultivated. Some people seem to be born with the easy and lithe movement of the silver

trout in the mountain stream. Every time they raise their arms they follow natural lines of beauty. Others are apparently afflicted with congenital lumbering, unwieldy members: they are "all arms," "all hands." For these the only hope is to form an ideal and strive to study the wonderful lines of movement that make for grace. Observe minutely, for instance, the wonderful concinnity, the delicacy, the refinement of Japanese prints with their indescribable race of motion. Or if you seek a more homely analogy, watch the joyous unrestrained motion of kittens at play. See how their little bodies follow the most natural lines.

Grace that is studied, or that gives the appearance of being studied, when applied to piano playing results in affectation. Grace must be natural, or it is not grace. The success of the Delsartean system and the Daleroze system came from the fact that grace was cultivated as a natural outcome of natural move-

Try playing a few of the little pieces of your repertoire so that you can observe yourself in a mirror. See if you appear to be playing at the piano, or whether you are part of the instrument, eliciting sound with the least possible waste of motion.

We saw one recital last winter in which the pianist did what can be compared only with a twelve round bout with the instrument, resulting in a knockout-not of the pianist or the piano but of the audience. That "artist," despite a huge technic and a very laudable musical knowledge, can never expect permanent

We have been collecting data upon this subject, which are somewhat surprising. We have really never known a very successful instrumentalist who was not at the same time a graceful

#### Harnessing Vast Musical Power

Now have we come to a time when the Niagaras of musical interpretative genius have been harnessed for the good of mankind in a manner that our grandfathers in their highest flights of imagination would have thought impossible save in the fairy lore of Anderson or Grimm.

Music, fifty years ago, consisted of thoughts of composers written or printed upon paper, thoughts petrified in ink until some master interpreter waved the magic wand over them and brought them to life.

Then came the phonograph, the player-piano, the radio, and finally the astonishing vitaphone.

Most musicians and music lovers rejoiced upon the discovery of these marvelous means of preserving musical genius and disseminating master interpretations. Where one might, by a lifetime of travel and great industry, succeed in carrying one's interpretative ability to a few thousand, here in the twinkling of an eye came seientific marvels which enable the artist to reach millions and millions.

A few reactionary musicians and teachers took the opposite view. In these marvelous inventions they saw an enemy. Here was an ogre which was to eat them alive, to make it unnecessary for anyone to study music and unprofitable for any-

It is fifty years since the phonograph came into existence: and during this time the interest in music in America and throughout the world has pyramided and pyramided until at this date we have reached a point where teachers of music and musical artists are more in demand and receive immensely higher fees for their important services to their fellow-men, than

We confidently predict that the radio will do even more to create a demand for musical instruction in the future than have the phonograph and the marvelous player-piano in multiplying musical interest.

The music workers and the music teachers, who take advantage of this inexpressibly wonderful harnessing of musical interpretative power, are the ones who will benefit most. The teacher should welcome these powerful allies. Nothing can be of greater service to him. It behooves the teacher to take a practical interest in all of the latest records of both the talkingmachine and the player-piano and employ them for practical illustrative purposes. More than this the teacher ought to know just what radio equipment the pupil possesses in his home. should be able to talk intelligently upon that equipment and should keep regular bulletins in the studio of important radio concerts that are coming.

The college that tried to conduct an astronomical laboratory without a telescope, a chemical laboratory without retorts. a physical laboratory without scales, a medical laboratory without chemicals, would be like the music teacher who fails to utilize the radio, the talking-machine and the player-piano. This is the stand THE ETUDE has taken from the very beginning of this wonderful musical development.

We know of teachers all over the country who are taking advantage of these great inventions. They are the progressive teachers in each community. They realize that the companies that are merchandising these inventions spend one million dollars in advertising for every dollar spent by the teacher. This colossal advertising expenditure is one of the greatest factors in developing musical interest. It is really like wealth being poured into the teacher's pockets. It is for this reason that THE ETUDE especially urges at this time that teachers and music-lovers everywhere should consider it a duty to cooperate in the use of the great harnessing of musical interpretative power. The old rut-bound teachers who preached against these instruments, declaring that they were "mechanical," are on a par with the middle-age monastics who preached against the printing press because they thought it merely mechanical.

Musical education, through the medium of learning to play an instrument and the unparalleled advantage in mind training that comes therewith, are matters quite apart from the great benefit and entertainment to the multitude that are derived from hearing music. The point is that in learning to play an instrument the player-piano, the phonograph and the radio are now a regular part of modern equipment-the greatest auxiliary aids the wide-awake teacher can have, and must be considered a part of the work of all worth-while pupils. Only through the understanding of music and the marvelous physiological and psychological drill that comes from the ability to perform upon an instrument can one get the highest from the art. All educators realize this; but by using the talking machine, the player-piano and the radio, the end to be attained can be accomplished at this time with a pleasure and rate of progress which would have been unthinkable before these astonishing modern means were invented.

Scores of the greatest inventive brains of the era have been at work harnessing the vast powers of music for you. No one should be more grateful for this than the music lover, the music worker and the music teacher.

#### Practical Example

Example is the greatest teacher. The teacher who does not produce examples of fine playing may as well go out of business. For this reason the teacher's best advertisement is always the successfully conducted pupil's recital.

Dr. W. H. Thompson, in his remarkable book, "Brain and Personality," says, "One of the best promises of the future of our race is the fact that men are always touched, and the longest affected, by the spectacle among their fellows of an individual life of consistent goodness."

Try as you will with printer's ink, fine studios, social prestige, extravagant claims, nothing will take the place of really unusual playing. We note this all the time. We have even seen insignificant little teachers, who have produced exceptional pupils, rise up from the slums and literally take the business away from so-called "leading teachers,"

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Hon. Nicholas Longworth

directly to their musical experi-

ences. A vast number of activities

must necessarily contribute to the

careers of men before they can be-

come eligible to such important

posts. Yet we are convinced that

there is something in the "mind

training" coming from the study

of music-which as emphasized by

the great educator, Dr. Eliot-

something which, all other condi-

tions being equal, gives a certain

kind of intellectual advantage to

the possessor. We know from the

conservative testimony of large

numbers of highly successful busi-

ness men, educators, and psychol-

ogists, that they regard music

training as a practical means of

quickening mental processes. Our

readers are familiar with the fact

that many of the world's great so-

cial and political leaders have been

musicians and have attributed to

it important qualities in mental

development and mind refresh-

ment. Queen Elizabeth, Martin

Luther, Abbate Steffani, John

Milton, Frederick the Great, Na-

poleon, Washington, Thomas Jef-

ferson, Tolstoi, Einstein, Balfour,

Speaker, House of Representatives





@ Harris and Ewing.

TT could not have been a mere accident of Fate which has placed, time and again, men and women of rich musical attainments in lofty governmental positions. Many of the most vigorous minds in the history of statecraft have found in music remarkable edification and refreshment. If, as the late Dr. Charles W. Eliot, former President of Harvard University, contended, "Music is the best mind trainer of them all," we have a very practical reason for the notable ascent of men with musically trained minds to many of the highest offices in the State.

CONSIDER the vision of Plato! Greek music in the day of the great Athenian was pathetically primitive, compared with the music of later ages; but the philosopher insisted that music. because of its ability to mould character, had a very direct and significant bearing upon social and political conditions. Music. with Plato, was therefore a most important part of the education of youth.

T is a far call from the Athens of 427 B. C. to the United States of 1926. Athens then had a population of about 400,000 over half of whom were slaves. Our country now has over one hundred and ten million free citizens. Yet, if Plato should pay a visit to our National Capitol at Washington, he would have the singular gratification of finding the demonstration of his twenty-four-century-old philosophy in the heads of both branches of the governing legislative body in the

new world. Our eminently able Vice President, General Charles G. Dawes, presiding officer of the Senate, and the distinguished Speaker of the House, the Honorable Nicholas Longworth, both had the benefit of musical training in their youth.

IT would be absurd to imagine their present exalted positions as due



personalities whose names are well known to ETUDE subscribers. K NOWING that American friends of The Etude Music Magazine would be interested in learning more about the musical experiences of the remarkable men who are now at the head of Congress, we

Franklin, and Mussolini, are just a few of scores of musically minded

and with the Speaker of the House, in their private chambers at the Capitol. As a professional musician who had spent some twenty years of his life at the keyboard side, your editor felt a thrill (which he wishes to communicate through these words to our quarter of a million ETUDE readers) in entering the governmental shrine of our nation and knowing that the men who



Ignace Jan Paderewski Former Premier of Poland

OUnderwood & Underwood

Courtesy of the Philadelphia Public Ledger



CALVIN COOLIDGE President of the United States of America

@ Harris and Ewing

"It is through art that people find the expression of their better, truer selves. Sometimes it is expressed in literature, sometimes in sculpture and architecture, sometimes in painting, but of all the fine arts there is none that makes such an universal and compelling appeal as music.

"No other expression of beauty finds such readily and naturally ennobling response in the heart of mankind. It is the art especially repre-

sentative of democracy; of the hope of the world. "When at the dawn of creation, as it was revealed to the universe, that good was to triumph over evil, the thanksgiving and praise found expression in music, the stars sang together for joy."—President Coolidge.

were fortunate in receiving personal audiences with our Vice President

VICE PRESIDENT DAWES, whose remarkable career here and abroad, has revealed one of the great financial minds of our time, was persuaded to make a few modest and characteristically homely comments upon his musical eareer. Vice President Dawes remarked:

"I HAVE always been a strong believer that musical talent is congenital. By this I mean real music talent. You have it or you don't have it. The ability to play can be cultivated, of course; but the really innate love for music and its appreciation must be born in one. I have a great sympathy for the man who is forced by his wife to go to musical events against his will. Such men are often bored to death.

GTHERE have been some misstatements about my own musical activity. At best it is merely a part of a very busy life. Because I wrote a composition which is published for violin and has been played by such an artist as Kreisler, it was assumed that my instrument is the violin, whereas it really is the flute. I have never played the violin. My family did not encourge my musical work. My mother played the piano and I used to play duets with her.

"AS for my own musical education, I was entirely selftaught. It seemed a very easy matter to learn through practical instruction books. I never took a lesson. Music, however, became a very productive part of my career, because I used it to help pay my way through college, by playing in orchestras. It has been one of the great joys of my life and a wonderful refreshment to me when I have sought the recreation which only music can give."

THE notable personality of Hon. Nicholas Longworth, the Speaker of the House, has been one of the distinctive figures of Washington for many years. His interest in music has been lifelong. He began the study of the violin at the age of seven and continued the study of music until his eighteenth year. While a student at Harvard University, and later at the Cincinnati Law School, he was so busily engaged that he could not give much time to his musical studies, but his interest in the art did not lag. Thereafter he took a great interest in all forms of music, particularly the orchestra and the string quartette. When Ysaye was in Cincinnati a most interesting string quartette was organized with the great violin master. Mr. Longworth played in this quartette, sometimes playing viola with the great Ysaye playing violin. In this way they played through practically all the quartettes of Haydn, Mozart, Beethoven and the modern composers. In commenting upon the value of music for men who live the intensive life, Mr. Long-

"A LOVE for music and a musical training always have seemed to me to have an unquestioned value for the man of affairs who has been fortunate enough to possess them. It was quite astonishing to note how the old Greeks, with their broad understanding, appraised the importance of music in life. While it is impossible for me to keep in active practice at present, I find occasional recourse to music both a mental stimulant and a rest.

66T HERE is an immense interest in music in Washington. In diplomatic circles men and women of foreign training often are gifted and trained musicians. When Sir Cecil Spring Rice was the United States Ambassador from England, his brother, Thomas Spring Rice, who was a most accomplished performer, often discussed musical problems with me. Ear Balfour, when he was in our country, revealed to me his grea interest in the art. He is not merely a passive dilettante, but has written excellent books upon music, including a 'Life or George Frederick Handel,' certainly an unusual achievement for a statesman occupied with the most exalted position in the power of his government to bestow—that of Premier of Grea

WHEN asked jokingly what preparations he had made for the musical education of the famous Longworth baby, the granddaughter of Theodore Roosevelt, he laughingly re plied, "Oh, Mrs. Longworth and I have that all settled. The baby will have to start in to learn how to earn her living right away. At first she will study the piano, because the violin too difficult with a very small child. Let us hope that she will develop a real love for music, which proves a genuine blessing to those who possess it."

BENITO MUSSOLINI, the astonishing individuality to whom Italy surrendered itself heart and soul in the hou of great civic danger, and the idol of the Italian people, is an ardent devotee of music and an accomplished performer upon the violin. One of the most brilliant political minds of a gen eration and, at the same time, one of the most intensive and persistent workers of his age-an age of enormous personal anindustrial enterprise-Mussolini has repeatedly stated that he finds in music great restorative and re-creative value.

This article will be followed by a series of brilliant discussions of Music and Science, Music and Literature and Music and Busines.

#### Always Something to Learn

AN ANCIENT stoic philosopher sat in his crumbling hut in full view of the towering Acropolis.

By dint of great study and long years he had come into possession of all the wisdom in the world.

There was, alas, nothing more for him to learn.

Contemplating, with bitterness, his own cowardice, compared with that of his old friend Socrates, he wished that he might have the bravery to take the henbane and make a short job of it, because he had decided that, since there was no more knowledge he could store in his white-crowned eranium, there remained but one thing for him, and that the last journey over the Styx.

Accordingly he carefully covered the smouldering embers on the hearth and patiently sat down to die in all possible comfort. A little girl appeared at the door of the hut and said, "Please, sir, our hearth fire has gone out and mother sent me for a live ember."

"Quite right," said the philosopher. "I have no more use for my fire. Help yourself. But you brought nothing in which to carry the red hot ember."

"Oh, that's all right," returned the child. She knelt and making a bed of ashes in her hand, rolled a hot coal into this insulating pocket and went her way.

"There," exclaimed the philosopher, "that at last is some thing I did not know could be done. I will get up and start life over again."

This fable came down to the editor from his grandfather, a doughty United States Army Colonel, who, when well past ninety, was always keen to learn new things.

A great many worthy musical folk reach a point in the twenties and the thirties when they deliberately cease learning. They become satisfied with what they know and remain static for the rest of their lives.

It has long been the policy of The Etude to try to keep the interest of its readers keenly alive to the hundreds of new and immensely interesting things that come up all the time-The fascinating part of it is that we never know when or whence the information may come. It may arrive, perchance, from some little child asking for a hot coal. Intellectual growth must always be based upon the insatiable appetite of the individual for new ideas.

# Giving Vitality to a Phrase

Showing How Better Accenting Makes Better Playing

By EUGENE F. MARKS

unaccented note, because the motive-the smallest ex-

pression of a musical idea-consists of two tones, an

unaccented one followed by its complemental accented

one; therefore, the accented tone possesses a quality of

motific finality, and phrases consisting of several motives

naturally end on an accented beat. This finality is desig-

nated usually by a prolongation of this last tone or by

silence after it (a rest). However, if the unaccent of the

first motive is omitted, then we have another power

finality there is one of continuation; for such an elision

destroys the phrasal independence of this initial accent

and causes it to unite with the unaccent of the following

accented beat and partake of its character. In short, the

initial beat-unit together with the succeeding unaccented

beat becomes the unaccent belonging to the following

accent. Thus from its original character as a final

accented note of a motive or phrase, chameleonlike, it

verning this initial accent, and instead of a feeling of

F WE will but keep constantly in mind that the "un-(h), which is an excerpt from Beethoven, the comaccented beat belongs to the following accented beat," Poser has clearly shown that he desires the leaning of the concord of the feminine ending, notwithstanding its we will possess an "open sesame" to the better understanding of music. This axiomatical fact was known to the ancient Greeks, when they expressed the natural leaning backwards, to be forwards towards the following beat, by the simple expedient of prolonging the similitude of metre as the lifting (arsis) and putting discord (first note) of the feminine ending, by the use of a down (thesis) of the foot. We instinctively realize that dot, thus forcing the second note towards the next group. the tendency of the lifted foot is towards the downward From this we see that dots are not always used merely settled foot rather than vice versa-the unaccented toto complete the measure, arbitrarily by composers, but wards the accent. And it is true in music that the relafrom sometimes a psychophysical relationship existing in tionship of an unaccented beat tends forward to the music. Observing this elucidation of a feminine endingadvancing accented beat, rather than to the backward especially in fractional divisions of a beat-we learn that preceding accent. In order to exemplify this fundafrequently the overlapping of the reverting and advancing mental truth of the unaccented adhering to the following powers occurs on the same note. In order to aid in solvaccent, we will employ two illustrations: the first one ing the prevailing direction we give as a general rule, from Schumann's Op. 124-1, the accompanying figure, especially in compound time, that the tendency of a femias it so clearly displays the idea with the regular beats, nine ending on the bar-beat is to display this character, and the second selection, a turn, from Beethoven's Op. 22. and not to incline towards the following beat: see ex-We know that the natural beginning of a phrase is an



We cannot but note how clearly Schumann has emphasized the principle by prolonging the accented notes and curtailing the unaccented ones. In the Beethoven extract the same principle is applied to the fractional subdivisions of a beat.

#### Feminine Endings

HOWEVER, to this general rule, there exists one notable exception, wherein the unaccented beat must be viewed in its relationship to the backward accented beat and not to the advancing one, and in which case it belongs to the preceding past accent. This exception is the feminine ending. Feminine endings are apt to occur at the close of a phrasal group, or at other places where auxiliary notes are used, either as a suspension or appoggiatura upon the accented beat and resolves upon the unaccented beat. Below are given some forms of feminine

At (a) and (b) we have delayed resolutions; at (c) a change of the same chord ending on the unaccented beat; at (d) a repetition of the final chord; at (e) the inserted appoggiatura; and at (f) a suspension from the preceding measure, resolving on the unaccented beat. These feminine endings also appear in the subdivisions of the beat, as frequently met with in the following forms:

#### Opposing Forces

THE ABOVE two examples, (g) and (h), are especially valuable because they represent the duality of an unaccented note belonging to the preceding past beat and also to the following approaching beat. At first glance at these two examples one conceives of the notes forming themselves into groups of two notes each, as displayed by the dashes through the stems of the notes, and each group separate and distinct from the others as designated by the binds beneath the staff. However, this grouping is only partially true, as the second note of the first group of each example, besides being the concord of the feminine ending (the power drawing it backward) appears at the same time as an anticipation (a form of suspension, which induces a desire for advancement) to the first note of the second group, as exhibited by the binds above the staff.

Which of these diverse or opposing powers shall predominate? In the first group of (g) the leaning of the second note, the final of the feminine ending, is toward the preceding beat of the ending, especially is this true because its nature as anticipation has not appeared until its repetition on the next beat.

The second example is from Schumann (Romance, Op. How Beethoven Used the Feminine Ending

124, No. 11, melody only). Bx.5

It is especially valuable as presenting peculiar subtleties of a phrase, so that anyone may easily discern these attributes of the notes and render the phrase accordingly. The extract presents the initial note (overlapped accent and unaccent), the unaccented beat and sub-division of the beat belonging to the following accented beat, and the sforzato sign beginning a phrase. These points are plainly exemplified by binds and slurs.

THE execution of this short excerpt (Ex. 5) the initial note, E, which in reality is an unaccent covered by an accent, must receive an accentuation for two easons: first, it begins a phrase; second, it is metrical or measure accent of the rhythmic pulsation. The next note, F#, tends towards the third beat; but we must remember the third beat in quadruple time (which, although marked 3/4 duple time in the signature is in truth % time with two accents to a measure) is less accented than the bar-line or first beat. Therefore the predominant comparison of touch is between the first and third beats, the most prominent accents of the measure, and the subdivision (the F#) must be touched softer than the third beat to which it belongs. The fourth beat, note A, adheres or joins itself to the following first beat of the second measure (the C#) according to the usual axiom that "the unaccent belongs to the following accents," which is strongly taken, as it is the first beat of an accented measure and this calls for a gradational crescendo beginning at the third beat, first measure, and extending through the first beat, second measure. The second beat in this second measure likewise receives an accentuation for two reasons; first, according to the law of syncopation transferring the accent forward; second, beginning of a phrase. This second phrase of three notes is rendered with a decrescendo, which naturally throws the accent upon the beginning of the third phrase, which is played with a decrescendo similar to the preceding phrase of which it is a similitude. Furthermore notice that the melodic outline of each of these phrases portends to the advised crescendo and decrescendo in expression, the first phrase progresses from a lower to a higher pitch, which according to the usual rule demands a crescendo rendering, and the second and third phrases descend from a higher to a lower one, which calls for decrescendo. Note also how distinct Schumann has made his phrases by indicating the beginnings of the syncopated phrases with signs of emphasis. In interpreting these syncopal points of accent the average modern jazz-player has much to learn concerning the subtleties of touch to be employed upon them; as the touch must display clearly whether or not the accent belongs to the preceding beat (feminine ending) or should be consigned to the following beat, as the beginning attack of a phrase.

## changes its propensity of accent, and becomes an unac-Accent and Unaccent

THUS, we see that every note of a phrase is influenced by coordination with another note, and that every phrase of this relationship arises through the simple stress of accent and unaccent. This subtle property was well understood and fully appreciated by the best classical composers, and we cannot but note how careful they were to express clearly and forcibly the exact relationship, when liable to be misunderstood or confused. We give two examples in which the sforzato has been utilized by the composers to express clearly their thought and to remove any indistinctness of meaning in regard to the relationship of the notes forming the phrase. The first excerpt from Beethoven (Op. 2, No. 1, second movement, the 26th and 27th measures) has been condensed to one staff; the accompanying embellishment omitted and only essential notes preserved. Likewise, the important notes of the treble have been transposed an octave lower in order to be in close conjunction with the bass and present a better position to illustrate the point.



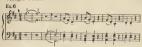
The sf beneath the staff intimates the beginning of a phrase, the main melody, carried by the notes with stems turned downwards. The sf above the staff simply tells us that the third beat of this measure should be emphasized, which keeps the metrical rhythm regular, notwithstanding the syncopated effect of the main lower phrase. This third beat must be played as if it is a part of the melody, care being taken that the sf here is not as strong as the sf beginning the phrase. The sforzato effect in the 27th measure, we must notice, is omitted over the F, because this note is the final note of the entire phrase, and if stressed equal to the preceding sf would mar the phrasal clearness. A similitude of this phrase is presented three times, however, the phrase is curtailed in the 30th measure, and the 31st measure presents the metrical rhythm marked sf (not the beginning of a phrase).

#### Vitalization by Measures

THUS far we have been dealing with accents and unaccents in their closest relationship; yet, supreme above this close articulation, there exists a broader, all-embracing relationship, the grand metrical rhythm of measure pulsations, which, likewise, demands the contrast of accent and unaccent. This grand pulsation is easily discernible in dance forms of musical works. Every iota of a musical thought, whether only a motive, a sentence or part of a sentence, is made by a reciprocity or alternation of unaccent and accent: a thesis requires an antithesis for full demonstration, or an arsis demands a thesis in metrical balance. Thus there exist accented and unaccented measures in the larger first-beat pulsation of the progression of music as well as in the smaller subdivisions; and in order to gain the full import of accentuation it is necessary that one should be able to determine with certainty which measure beats of a phrase are accented and which unaccented. The usual rule states that the measure in which a cadence, the end of a phrase, occurs is the accented measure; and one must count backward from this point, considering every alternate measure as an accented one until the beginning of the phrase is reached. However, this is not always necessary, because in many in-

Page 11

stances the composer settles the point at once. Let us take eight measures from the familiar Scherzo of Beethoven's Sonata On 28 beginning thus:



As this is in rapid tempo the measure beats stand preeminently disclosed, unconfused with any secondary accents in a measure. Each bar-line stands as a spoke in a revolving wheel, or as a mile-post along a highway keeping the distance regular. Looking at this example we must decide at once whether the first measure is an accent or an unaccent; for upon this decision depends whether the Scherzo will be one grand piece of syncopated rhythm or result in a piece of motific rhythm,

We are so accustomed to placing accent as the desideratum in rhythm, especially on the beginning note of a phrase, that at a mere glance we are inclined to conceive of this first measure as an accented one. Yet. this first phrase is a short one consisting of only two notes within two measures. Two notes (an unaccented one followed by an accented one) form the motive; therefore, this first phrase, consisting of only two notes, notwithstanding they are a measure apart, is evidently a motive in character, and the first note or measure is unaccented, while the second note or measure is the accented one. However, many performers, erroneously emphasize the first measure; but notice how undisguisedly Beethoven realized that this might happen and, with the skill of an enter? experienced genius, showed the correct route at once by prolonging the first note through the second measure by the tie, and at the crucial point (the first beat of the second measure,) reinforcing it with the entrance of the same note an octave lower; thus doubling the accentuation of the second measure. If one did not accent one of these two measures more than the other in playing this phrase. the exhilaration and excitement of balancing contrasting energy would be lost and the rendition be most insigid

The next two measures hold a phrase similar to the first phrase an octave lower, and following this a phrase extends over four measures (notwithstanding the numerous rests,) usually denotes finality in phrasing. However, in this case they are given to produce a certain effect in rendition.

We notice that the resolution of the perfect cadence ending this phrase occupies two measures with the end falling in the eighth measure of the excerpt. This measure is an accented one, according to the usual rule; and, counting backwards in alternation of accent and unaccent we find the sixth measure is accented. Observe that Beethoven has placed the notes of this measure at a higher pitch than the previous measures, notwithstanding it is only an imitation, thus exhibiting its accentual character elearly. From this analysis one knows that the second. fourth, sixth and eighth measures of this illustration receive the accents of metre or measure progression, and this metrical accentuation in turn has become the phrasal accent. Hence we cannot but realize the great importance of understanding the relationship of all accents, whether

#### Accented and Unaccented Phrases

FINALLY, we know that in the ordinary eight measure music-form the harmonic progression usually leads to and ends in the fourth measure on the dominant degree, Why is this? We will endeavor to elucidate. Closely examining the eight measure movement we find that the usual ending in the eighth measure is on the tonic degree, From these two endings-the fourth measure on the dominant and the eighth measure on the tonic—we develop the writing of the great "Romeo and Juliette" overture? a large and grand articulation of the fore-phrase (the first four measures) with the after-phrase (last four meausres), resulting in a perfect cadence (V-1). This is the most natural and powerful progression of the motific unaccent followed by its accent and the fore-phrase in its entirety is unaccented in character and the after phrase accented. So from this apparent although distant articulation we understand why the natural modulation to the fourth measure is towards the dominant and that towards the eighth measures is tonical.

Thus we find the ingredients of the motive extending its eapabilities from its diminutive self into broader forms of measures, phrases and other metrical groups, with articulations interweaving and binding themselves into one grand whole to make a complete composition; just as the human body requires complete articulation with all its accessory parts, each aiding and enhancing the other. to produce a perfect man

A Musical Biographical Catechism Tiny Life Stories of Great Masters

By Mary M. Schmitz

Peter Ilyitch Tschaikowsky (1840-1893)

[Entrops's Note.—We are precentling herewith a monthly series of blographics designed to be used by themselves, or an application to work in classes and clubs, with such texts as The Child's Own Book of Great Musicians series and The Scientific History of Music. For the convenience of Error readers this series is now being issued in book form.

stired by his own tragedy.

String Quartette.

1. Q. Where and when was Peter Hylich Tschakow- baritone of the Warsaw opera. Tschakowsky was prostrated by the blow ond soon afterwards wrote the "Romeo and Juliette" overture which is supposed to have been in

A. In Votkinsk in the province of Viatka, Russia, in

2. Q. Tell something about Tschaikowsky's ancestry. A. Tschaikowsky's grandfather was a nobleman and his great-grandfather was an officer of Cossacks. His father was a Russian mining engineer, had charge of an important mine, and lived in magnificent style in Votkinsh. His mother was the daughter of a Frenchman, Andrew Assiere, who, when young, had settled in Russia.
3. O. Were his parents musical?

A. No: his mother sang a little and played her own nceompaniments but was not especially musical. His father was not at all musical.

4. Q. When did the Tschaikowskys move to St. Petersburg, and what great misfortune befell Tschaikowsky

A. In 1848 the family went to St. Petersburg to live. When the boy was fourteen years old his mother, whom he devotedly loved, died of cholera. O. What profession did his father wish Peter to

A. His father wished him to make law his life work and allowed him to go on with his music only upon his

consenting to do so 6. Q. Did Tschaikowsky finish a course in law? Yes; in 1859, when he was nineteen years old, he graduated from the law school and was able to secure a

position as an official in the ministry of justice. His income was only fifty roubles a month, about twenty-five 7. Q. Where Tschaikowsky's early music teachers very

proficient in their profession? A. No; musical opportunities were very limited in Rus-8. Q. With whom did Tschaikowsky take up the study

harmony in the conservatory founded by Rubinstein

A. With Nicholas I. Zaremba, who became the director the conservatory in 1867. Later Tschaikowsky studied orchestration under Rubinstein 9. Q. For what post did Anton Rubinstein recommend

Tschaikoweky? A. For the post of teacher of theory in the conservatory

at Moscow, which was founded by Anton's brother, Nich-10. O. Did the Rubinstein brothers see what great

possibilities for a great composer Tschaikowsky possessed? A. No; when, in 1866, Tschaikowsky produced his first A. No; when, in 1000, is individually produced his first symphony, Anton Rubinstein prevented him from obtain-ing adequate performance of the work. And when he wrote his great "Concerto No. I, in B-flat Minor" and took it to Nicholas Rubinstein for his opinion the work was treated with great disdoin.

11. Q. What interesting works were written in 1868 while Tschaikowsky was working hard at teaching in the oscow Conservatory?

A. The "Second Symphony," which is based partly on the folk-songs of Little Russia; the descriptive overture,
"Romeo and Juliette"; "The Tempest"; and another overture upon the Danish National Hymn.

12. Q. What epsiode in Tschaikowsky's life inspired

A. In 1868 Tschaikowsky met Desiree Artot, a French opera singer. She was several years his senior, but he

to where Tschaikowsky was sitting, nervous an about the value of the work. When this slo; was being played Tolstoi was profoundly a ted ond exclaimed, "I have heard the soul of my suffering 14. Q. Whom did Tschaikowsky marry and was it a

Lea Tolstoi, the author of "Anna Karenina."

happy marriage? A Antonina Milvukova fell in love with Tsu ikowsky and in order to make her happy he married he But th marriage proved so unhappy that it had to be lissolved Tschaikowsky never blamed his wife but olways spoke of

13. O. Tell something about the "Andante" from the

A. Tschaikowsky, in order to fill a very flat pocket-

book, decided to give a concert. He wrote a string

quartet for the occasion. While working on it he heard

under his window a plosterer singing while he worked

It was a sad and beautiful song dearly loved by the

Russian peosonts. The song, tender and mournful, be-

came the substance of the "Andoute" of the wartet he

was composing. When the quartet was pl. d Count

her as a noble womon. 15. Q. For what occasion was the overture "1812" written?

A. For the consecration of the Cathedral of Christ in Moscow, built to commemorate the burning al Moscow in 1812. The overture was to be played in the grant square in front of the church by an enormous orchest elimax church bells were to ring and the plan drums was to be taken by counon.

16. Q. Did Tschaikowsky write any operasome of them A. Tschaikowsky wrote ten operas: am

"Eugin Onegin," "Pique Dame," and "Joan of 17. Q. Did Tschaikowsky ever visit America A. Yes; in 1891, at the opening of Carne, New York. He conducted four concerts in New

in Philadelphia, and one in Boltimore 18. Q. When did Tschaikowsky write

A. After his return from America he sees it filled with new vigor and it was then he gave the . Id this

gay and most delightful work, 19. Q. Who was the lady who was Tscha wsky's friend for many years?

A. Madam von Meck, a wealthy widow, reh weatly

admired Tschaikowsky's music and who gar him a pension for some years, that he might give his whole attention to his compositions. 20. Q. Which is the greatest of Tschaikowsky's six

symphonies? A. The sixth; the "Symphonic Pathetique," is the grand climax of Tschaikowsky's art. He admitted the work had a program; but he never told what it was.

21. Q. Did Tschaikowsky write music for the piano? Name some.

A. Yes; besides his great concertos he wrote much fine music for the piano, "Chaut Saus Paroles," "Sweet Reverie," "June," "Melody in E, op. 42." 22. Q. When and how did Tschaikowsky die?

A. In St. Petersburg, October 25, 1893, Tschaikowsky, opera singer. One wife and she accepted. Early in tha the greatest of Russion composers, and one of the great next year the fickle prima donna suddenly married a masters of music of the world, died of cholera,

#### Why Count? By Austin Roy Keefer

Ir is a difficult task to make piano pupils count if they note denominations than we have in our decimal system have not learned this correctly at the foundation of their of bank notes and coins. musical studies. If they seem to play without it they see no use in counting aloud or mentally. They leave it

wealth? We have more numerous and more fantastic playing.

Why cheat ourselves of rich tone or give too much of it? We always count our money, do we not? Make counting more practical and success will be certain. All Why not think of note values as being a sort of tonal the great classe masters counted. He accurate in counting and play to your counting rather than count to your

# Practical Acoustics For Musicians

By LESLIE FAIRCHILD

IKE TRUE philosophers, let us search for the wisdom that will give us a rational explanation of sound-especially musical sound,

THE ETUDE

Open the piano so that you can see the strings and hammers. Strike one of the lower keys and you will immediately see the hammer hit the string and will closely observe the string you will tain length of time for sound to travel player struck the message off on his innotice that it looks broader than when at from its source to the ear, but out of doors strument, we drove rapidly away, so that rest. It is oscillating or vibrating to and fro with great rapidity. This is the motion which causes the sensation of sound time to travel to a reflecting surface and this village a native stood waiting by the plain noisy, can occur unless something attended a foot ball game in the Yale Bowl asked for. We were convinced." has been set in motion. Touch the string or any other large stadium and have sat with the finger tip and you will feel its a tone and reaction and have set with the finger tip and you will attach a stiff squad and band you probably have noticed point of paper to a tuning fork, set the that the leader appears to be entirely off piece of smoked glass, you will readily see of his baton and then heard the sound comway of showing a sound wave.

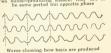


What Carries Sound? Sound Is transmitted from its source through the air by a series of sound

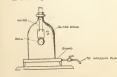




Two waves-producing silence: they are of he same period but opposite phase



shore. Sound is transmitted through the air to the ear in much the same way. Scientists have proven this by placing an rious sounds are obtained, according to the electric bell in a vacuum pump. When the place and strength of the strokes. bell has been set ringing and the air exhausted from the glass dome, the sound Solids and liquids are carriers of sound goudougoudou player strikes it off. The produces a loud, resonant tone. as well as gases.



Musicians who are looking for a subject of secondary interest can overtones that give a musical tone its fine find none more interesting than that of ACOUSTICS—the science of sound, quality be separated by means of resona-There is great danger of the music student confining his attention within too small limits. If one is to enrich the mind, the outlook must be enlarged by working in the various branches that are directly related to

or in large halls this is readily apparent. the chief could not cheat by sending run-An echo shows that it takes sound some ners off ahead of us. Three miles beyond fork vibrating and then draw it over a the beat. You have seen the down beats the curve that it makes. This is a graphic ing a fraction of a second later, this giving the appearance that he is beating an entirely different rhythm from that which distant funnel and later hear the whistle.

The velocity at which sound travels greater in warm, damp air than in cool, dry air.\* It is said that the speed of sound in water is four and a half times faster than in air and fifteen times faster

How Far Sound Travels

ALL TONES have equal velocity. It must be understood, however, that ones and therefore can be heard longer. and quality or timbre. You can make these two experiments yourself. Strike two "Cs" several intervals apart and hold them down until one of the tones vanishes. On leaving church some Sunday have been entirely lost.

jungles of Africa by motor. "It was a directions.

The player strikes the instrument with about directly. The sound within we near two wooden hammers, the ends of which from the piano comes from the sounding are covered with natural rubber, and value of the control of the strings. By PITCH is meant the highness of a tone. The pitch of a note are covered with natural rubber, and value of the strings.

sound can easily be heard six miles away, and, when produced on the bank of a river, will carry for nearly ten miles. News is forwarded in this way over incredible dis-

"We rather doubted the efficiency of this SOUND MANUES TRAVEL IN ALL strange telegraph until we were forced to mg unrough a certain village we asked its dief for four chickens to be brought to UST AS all the gorgeous colors of the spectrum con the

In a small room it is almost impossible us a short distance ahead on the road we hear the sound which it makes. If you for one to appreciate that it takes a cer- were to follow. As the goudougoudou In fact, no sound, whether musical or just lack again to the ear. If you have ever roadside with the four chickens we had

Open Air Acoustics

R. VERN O. KNUDSEN, physicist in the University of California, Southern branch, has been making several tests which have proven that the open air has better acoustics than the finest auditoriums. It is the general opinion that a properly built auditorium reinforces and improves audition. The walls of such a the band is playing. Another specific improves audition. The walls of such a case is to see a puff of steam issue from a room may increase the general loudness of speech-sound but the interference of reverberation more than counteracts the presumed advantages. In one test of an ond. However, the speed of sound is auditor's accuracy in understanding speech it was found that a listener one-hundred of converging lenses, and produced white feet from a speaker in the open air Holly- light, so did Hermann von Helmholtz sucwood Bowl made a better record than he ceed in combining the constituent overcould even in the best Los Angeles auditones and producing the original note. torium available. Mr. Knudsen made sev-

Intensity

morning notice that, as you walk, you the energy of the sound waves that are that no tone will be heard but when the can still hear the low pedal notes of the sent out. The force of the initial blow C an octave higher is pressed down it will organ at a distance when the higher tones which sets a string vibrating governs the be heard singing very distinctly showing intensity of the tone. If the string is that it formed a part of the lower C. It is remarkable the distance that sound plucked or bowed the intensity varies accan travel. Georges-Marie Haardt writes cordingly. It must always be remembered compound sound of a large bell which in the "National Geographic Magazine" of that when a string is set in motion that a wonderful demonstration he had of this the sound is heard in all directions, that The first note to reach our ears after the while traveling through the deserts and is, the sound waves are sent out in all hell has been struck is called the funda-

weird telegraph system in the jungle. The The farther away one gets from the hell note. The lower note which is heard went engraph system at the plants.

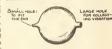
African of the Equatorial Forest source of sound the farther the spherical after the fundamental note has lost some may not know much about wireless tele- waves spread out and the less intense is of its intensity is called the hum note, phony, but he has a sort of 'radio' system the sound. Intensity is also effected by and an octave above this, the nominal. In phony, but he has a sort of ratio system the sound. The has a sort energies of and an occave above this, the hashing in of his own that serves his purposes adsorted body reinforcing the tone the first octave are also heard a minor or ms own that serves ins purposes any some other body semiorang the tone the mis occave are also heard a minor mirably. It is effected through an instrument known as the goudougoudou made of ample, take the stringed instruments. The ever, that very few bells conform to these a block of wood about six and a half feet strings are in general so narrow that, when conditions. However, those which swing long and three feet thick. It is excavated vibrating, they simply cut through the are more likely to do so than those that quiet pool and then watch the ever widen-ing concentric ripples travel towards the part and a smaller one cut in one side.

mitted through the frame to the large, thin a second. In the pianoforte the pitch is "The instrument is placed in the middle sounding-hoard, cause it to vibrate. This, produced by the number of vibrations of of the village, just in front of the chief's in turn, sets a larger quantity of air in the strings a second: in the voice by the hut. When a message is to be sent the motion than could the strings alone and number of vibrations of the vocal chords



spectrum can be separated from the dazzling white light of the sun by means \*Sound increases about two feet a second for each degree centigrade rise in temperature, of a prism, so can the various constituent

That is, they are composed of a number of other tones of different pitches combined together with a fundamental tone that dominates the pitch. Hermann von Helmholtz\* invented resonators that would enable one to analyze and pick out the constituents of any musical sound. These resonators were round globes of glass or metal with a hole through the center, and responded to one pitch only. If one wanted to know just what the constituent overtones of any musical tone were, one would simply hold the various resonators to the ear in succession until those were found that vibrated with the overtones in the fundamental note.



Just as Isaac Newton\*\* had brought the various spectral colors together, by means

Unfortunately there are very few stueral other experiments that would be of dents who would possess a set of these value to the architect and student of acous- resonators, but we can make the following simple experiment at the piano. Press down A musical note has three character- the G above "middle C" silently. Now the lower tones travel farther than higher isties, namely, intensity or loudness, pitch strike middle C vigorously and immediately lift the finger. G will be heard clearly which shows that it forms a part of the fundamental note C. Now press THE INTENSITY of a tone depends down F. E. D., and C-sharp one at a time I upon the amplitude of its vibrations or and strike C with each one. You will find

mental or strike note which is really the

The vibrations of the strings, trans- is determined by the number of vibrations a second, and, in other instruments, by the number of vibrations of the tube or reed.

The very lowest note that the human ear can hear is one with about 16 vibrations a second. The higher pitches vary with different people. This variation is from

"Hermann von Helmholtz. Born near Ber-lin 1821-1894. Physician and physiologist. Made Important discoveries in sound, light, mathematics and philosophy.

brate 258.6 times a second.

take their pitch from the oloe which was possible discords. When the vibration out a great many different notes simply shaped and the lips act as reeds and cause at one time the leading instrument in the numbers differ by as much as seventy, as by changing its length. This is done by

You have no doubt often had the annoy- monious, ance, while playing or singing, of hearing "Henry Cowell found by experiment plucked determines the overtones and thus some object, such as a picture or a vase in that some of the finest voices trained to the mality of the tone. some part of the room vibrate in sympathy sing the works of Bach and the old masto a certain note that you had produced, ter become thinner and lose a large part temperature rises.

Each object has a definite rate of vibra- of their resonance when singing ultra
From the above we can deduct that there side of the throat, called the vocal chords, the side of the throat called the vocal chords, the side of the throat called the vocal chords. tion all its own and is set vibrating when modern works, that note is sounded. Such a phenomena He said that, while listening closely to a pitch of a taut string, namely:is called Sympathetic Vibration. Another singer for changes of quality, he noticed an striking example of this may be had by astounding fact: whenever she sang pressing down the damper pedal and sing- against a dissonance in the accompaniment ing any tone directly into the piano. After her voice wobbled and lost fullness, but the voice has ceased the sound will be regained a fine tone the moment a concerd returned by the strings in a most uncanny was played with the voice. When there versely according to the length of the important terms used in acoustic.) returned by the strings in a most linearity was payed with the voice. When there is treatly according focks of the same were discords on the piano, they did not attring pitch will give an interesting example of seem to affect the voice, unless it was this phenomena. If one fork is given a singing one of the notes forming the distribution of the control of the notes forming the distribution. The sound-product of the second control of the sharp blow and then stopped with the cord. You might try some of Mr. Cowell's tions, and the note it gives out will be hand, the other fork will be heard. If we experiments yourself. Have a violinist an octave lower. should grind off a little from the ends of sustain C, while yourseir. Trave a violous an octave lower. of ribrations varies inone of the forks, just enough to change notice that the combination of two tones versely occording to its diameter.

Homer Grunn have made use of the laws as it is caused by the beats from the com-



In a (A Mysterious Story, Homer Grunn, Op. 27, No. 3, from "Zuni Impressions," an Indian Suite for Pianoforte,) the melody is played lazily and dreamily, with a somewhat wafted far-away lilt, M.

In b (One More Day, My John, Sea-Chanty by Percy Grainger) before bedampers with the sustaining pedal. Hold the sustaining pedal down till the middle of measure 8. The top notes are very bright and glassy.

#### War Declared!

War Decares:

The vibrations of mustal tones are two hundred times a second.

The distriction of mustal tones are two hundred times a second to always on the friendliest terms.

If you could put removable bridge mental tone of a closed pipe.

Sometimes they are at war and try to de
under the middle of any of these strings. A general rule is that the length of an only like and helpe of composers utilize iff. Sometimes for are at war and try to describe middle of any of these strings. A general rule is that the length of an ana now do composers utilize its strong each other. It is said that under cere you would find that it would raise the ofen hipe is one half the twee length of a closed against a disconnective in the rule of the ru

amplifying the tone. Should these two strings are even wound with very fine wire by blowing harder it is possible to vary International pitch which is used almost waves be "out of step" they would cause to give them weight exclusively is based upon having A (see-beats; and experiments have proven that ond snace above middle (). ond space above middle C) vibrate 435 discords are simply a matter of beats, have strings tuned to definite pitches and is broken up by a series of holes. When times a second and making middle C viScience tells us that if there are six or wooden bodies to reinforce the tone. The a hole is opened in the tube it is equivaless beats a second the result is unpleasant, strings are set vibrating either by bowing lent to cutting the tube off at the hole. All instruments which have to tune to A but if there are thirty, there are the worst or picking. Each string is made to give In the cornet the mouth-piece is cup-

Such composers as Percy Grainger and and you sing on, the extra vibration ceases, sulting note is an octave higher. plays C and you sing D, the vibration will tension.

> but these beats are not rapid enough to be the density. audible, except for a trace in the minor A string four times its usual density Pitch-To regulate or set the key of. makes the tone wobble, and sounds to the note.

This is not the only result of the dissonant interval. Besides the beats which produce the extra vibration there is a so-called combinational tone-in other words, a third pitch is produced by the meeting of the vibrations of the two tones in midair; and since the pitch is much lower than either of the others it gives a rather dull coloring to the whole sound.\*\*

#### Musical Instruments

strings each producing a note of definite pitch. You will observe that the lower of air will strike against a sharp edge and the pitch the longer and larger the wires, set it vibrating. The tube will act as a whereas the higher pitch, the shorter and resonator just as does the body of a violin thinner the wires. You will no doubt or the sounding board of a piano. The ginning to play, press down the three keys notice also that the tuner can raise or lower very lowest note an organ pipe can give the pitch of any of the strings by simply out is the one whose wave length is just tightening or loosening the wire with his twice the length of the pipe. This note wrench. If the pull on one of these strings is termed the fundamental note. If you wrench. If the part on one of the say, one close the end of the tube with your hand, the distance a sound travels? hundred a second, it can be raised an oc- making it a closed pipe, you will find that 2. What governs the intensity of a tave by tightening the string so that it the lowest note is one octave lower or tone?

produce silence. This phenomena is a called beats. We have learned in a preceding paragraph that two sounds may mile so as to reinforce each other. Such a condition was

do the notes C and E, the effect is harpressing on it at various places. The place There are also instruments with vibrat-

(1) Length (2) Diameter (3) Tension

its pitch slightly, we should find that produces an automatic vibration inside the Of two strings of the same length, one the other would not sound or vibrate in the ot

of sympathetic vibration in their novel bination of the two tones. If the vibilinis receils according to the sparse root of the Manometric Flames—Various forms taken

be present, but lessened in power. Finally If you will tighten a string so that the it becomes entirely unnoticeable if the tension is four times greater you will violin plays any concordant note with the double the number of vibrations,

4. The number of vibrations varies in- Overtones-A harmonic.

third. Now the vibration in the throat will vibrate just half that of the usual Reverberate-To return, as sound, special

innocent listener like a tremolo. Further- An organ pipe has the same principle more, it deflects the whole series of over- as a penny-whistle which stands in a vertones produced by the voice, cutting off tical position. Sometimes the tube of an some and sending others off pitch, so that organ pipe is open at the upper end and thinness results: for richness of tone is is called an open pipe. When it is closed produced only by many overtones in exact at the upper end it is called a closed pipe,



N THE PIANO we have eighty-eight Let us consider the principle of an organ Give ny ugatturn grounds and vibrates one whose wave length is four times the 3. How may one discover the overloads

pipe is one quarter of a wave length of

The sliding trombone, which has intro- perseverance and hard work." duced so much humor with its laughter in the modern jazz bands and has conshown in the case of the sounding board of the plano being set in sympathetic vibraof the plano being set in sympathetic vibration by the strings. Here we have two

\*\*Enlis was taken from an artiste of the ributed so much to the orchestral effects

\*\*It is difficult to make boots, therefore the brass quartet. In the trombone the Characteristic body much more difficult to make art!"

\*\*It is difficult to make boots, therefore the brass quartet. In the trombone the Characteristic body much more difficult to make art!"

\*\*This was taken from an artiste of the industrial properties of the plant o the brass quartet. In the trombone the Challapin.

20,000 to 40,000 vibrations a second, waves that are exactly in step which unite. The weight of a string also has con- length of the air column is varied by Young people can hear sounds of higher and reinforce each other, thereby greatly siderable to do with its pitch. The bass alding a part of the tube in and our, and

> and way in which a string is bowed or ing membranes. The drum is an example there is the most wonderful musical inproduced by vibrating membranes on each are four considerations which govern the and by the vibration of the lips and tongue. Simply changing the muscular tension of the vocal chords changes the pitch of the voice. By changing the shape of the mouth, the overtones and quality of tone are effected.

ties of an auditorium.

especially, in acoustics, regularly recur-

tone. A note produced on a stringed instrument by lightly stopping a string,

by a flame that has been set vibrating by different types of sound. This is done on a special constructed apparatus and enables one to analyze sounds.

Many consonant intervals produce beats, versely according to the square root of Phase-In an oscillatory motion; the special form of a wave at any distance

> ly as prolonged and in considerable volume : reëcho.

> ment of sound by means of signathetic vibration or the capability of coducing such a continued sound

Resonator-That which resound received ing apparatus.

Timbre-The special peculiarity a continuous sound or musical tone : of the human voice; the quality of a tone as distinguished from its intenty and pitch; sometimes called tone-color.

Vibration-(1) The act of vibrating; oscillation. (2) A complete rapid motion back and forth, as of the parts of an elastic solid or of a fluid that has been dis-

ibrate-To put in vibration; move or swing back and forth, as a pendulum or a musical string

Wave-A disturbance of the equilibrium of a body or medium being propagated from point to point with a continuous motion: for example, a sound wave, a light

#### Self-Help Questions on Mr. Fairchild's Article

1. In what way does pitch determine

"I owe my success in life entirely to

# Eight Ways for Making One's Playing Musicianly

By E. R. KROEGER

Mr. Kroeger was born in St. Louis, August 10, 1862, was mostly educated there, and that city is still his home. From the time that his student days were over he has been enthusiastically in the profession. For many years he did much concert work and has a repertoire of more than one thousand memorized compositions. Among honors which have come to him are Officire d'Academie (France), Member of the National Institute of Arts and Sciences (U.S.A.), President of the Music Teachers' National Association, and Master of Programs of the St. Louis World's Fair. As an educator he has prepared great numbers of students for successful careers. Of his larger compositions for orchestra, the "Lalla Rookh" suite has been often on programs. He also has writen many overtures, string quartets and compositions for orcuestic, the Latia known state has been often on programs. He also has writen many overtures, string quartets and compositions for the organ. Among Mr. Kroeger's most used piano solos are: "Value de Ballet," Op. 72; "Triumphal March," Op. 88 (also for four hands); "Humoresque Americaine," "Humoresque Negre," "Indian War Dance" (also for four hands); "Opheus and his Lyre," "Return of the Peasants," The Japanese Doll," "Little Masqueraders," "Tin Soldier," "March of the Indian Phantoms" (also for four hands); "Egeria," and "Dance of the Elves."

performer has a musician's knowledge and poser's conception of each movement. experience as the basis upon which he builds his rendition. The amateur or the data roganization of the annaced of the student does not possess these qualities.

IN PLANNING a recital program, each interpret the composers differently. Even kind.

Therefore he cannot interpret in a muselection should contrast with its neigh-virtuosi sometimes cause Chopin to thunformance is apt to contain flaws which of each number. are the result of ignorance. These flaws Third, the historical perspective of the militate against the accuracy of his rendi-different compositions must be kept in tion, as well as the artistic enjoyment of view. A limited Postorale by Scarlatti, his bearers.

THE ETUDE

rank, one can readily discover the gulf of the inner essence of the composition, characteristics, musically as well as other- ous opus numbers. much will be found wanting.

#### Fundamentals of Playing

NOW, WHAT is essential towards making one's playing musicianly? Mendelssohn (1869), Chopin (1809), wisable with Beethover's Sonatas. The If all pianists played alike, why should the First, there must be a comprehension Schumann (1810), Liszt (1811). The mu-ideas of men like Bülow, Germer, d'Albert listener hear more than one? The others first, there must be a compensation of the construction of the construction of the construction of the work per- sic of each of these masters is altogether and Casella, are worthy of close scrutiny, formed. Its design or "architecture" must different from that of his colleagues. Menbe minutely studied. The strong elements delssolm's clear classicality seldom neces- certain Sonata and another in a different tion of great compositions by renowned must be emphasized, and the weak subordinated. There must be contrasts in the manner of playing the different themes. Passage work must not be made too important. Climaxes of a secondary kind must not be brought out so powerfully as to cause the principal climaxes to fail in their effect. Sequences must be graduated with care. Repetition should be varied. Codas should be developed with great skill. If they contain the main climaxes of the composition-as is sometimes the case-they should be worked up properly so that their climaxes are telling. If, on the contrary, they are quiet epilogues to the main portions, they should be interpreted with calmness and tranquil-

#### The Composition Itself

SECOND, THE NATURE of the composition must be considered. Take, for instance, Mendelssohn's first Song Without Words. It is suave, gentle, tenderly expressive. The third is the wellknown Hunting Song. Here there is life, animation, rhythmical energy. The "point of view" in these two compositions is altogether different. The third Prelude of Chopin has a soaring, uplifting melody above a flowing bass. The fourth is a tearful, hopeless song over a repeated chord accompaniment. The two are entirely dissimilar: The second number of Edward Schutt's charming suite, "Carneval Mignon," entitled "Harlequin's Serenade, is sparkling, vivacious, good-humored. The third number ("Sadness of Columbine") is melancholy and wistful. The performance of one must be totally unlike the

Even in a continuous work, such as a Sonata, the character of the different

#### The Recital Program

scianly manner unless he is guided by bor as much as possible. The planist must der what it is entirely unnecessary. And called "style" manse be evident in any personne authority. To the listener his perdoall he can to bring out the individuality rubato as detected in some performances of formance. "Style" comprehends expres-

written in the eighteenth century, must not be treated like a languorous Poeme by FiFTH, the student should read all he available under all circumstances, must be treated like a languorous Poeme by Company the accounted. Listening to an artist of acknowledged he treated like a languorous Poeme by

posers were born about the same time— tions to be studied. Especially is this ad-

HE TERM "MUSICIANLY" is movements demands the closest inspection. Chopin's music requires many numnees, prefer to use original editions because they often used, but is it thoroughly un- In the so-called "Moonlight" Sonata of tender expression, elegance, nobility, do not wish their rendition to be influenced derstood? In a general way it implies a musician's comprehension of the sad longing. The second is somewhat gay. the dominant qualities to be found in Of course, editing can be overdone, as work in hand. A performance in music is The final movement is passionate and wild. Schumann. Liszt unites brilliancy with is the case with one or two editions of musicianly only when it shows that the The rendition must be faithful to the commysticism. Nearly all his works are Bach's works. It is better, however, for a rhansodic

ties make it imperative for the pianist to which is likely to be of an adolescent Schumann's compositions has an irritating sion, shading, agogics, accurate phrasing, effect on the listener.

#### The Reading Student

Scriabine, written in the twentieth century, should procure reliable biographies and which exists between his performance and The broad, dignified classicism necessary also essays of a critical and analytical nathat of the student. The technical mastery in playing the Largo of Beethoven's Son-ture. He thus gets definite ideas regarddisplayed by the latter may be unusually ata, Opus 7, must not be displayed in the ing the composer's personality, his musical good. In fact, it may approach that of the rendition of Liszt's romantic third Licbes-growth and his ideals. This will have an errpret it so differently. Each possesses an artist. But in character, and in mastery traum. Each generation has its marked influence upon his conception of the vari-

Fourth, every composer has his pecutions in order to ascertain the opinions of musicianship; yet the results are widely liar individuality. Four great piano com- authorities with reference to the composi- apart. After all, that is what makes high-

student to follow an edition of this sort It is easy to perceive that such diversithan to depend upon his own judgment

rhythmical mastery, proper pedaling. Of course, the various kinds of touch must be under control, and a reliable technic,

Eighth, it is most desirable that the student should hear distinguished artists. It is truly extraordinary how two virtuosi ean take the same composition and inall the factors necessary to a first-class Sixth, it is wise to examine different edi- piano performance, and also profound class piano playing so very interesting. would be mere repetitions of the first. It is that very difference in the interpretasitates a deep touch or a lilting rhythm. Sonata. Sometimes we hear of artists who artists which causes each recital to be

a new experience. The performer is the means of communication between a composer and an audience. His mission is to convey the composer's musical conceptions to the audience with the utmost fidelity. He cannot help putting into his performance something of himself; otherwise he would he a mere automaton. But he must have background which comprises musicianship as well as a technical equipment. Constant study, self-criticism, close observation-these will eventually bring about the desired results.

Self-Test Questions on Mr. Kroeger's Article 1. When is an interpretation "musi-

cianly?" 2. Give four fundamentals of musicianly playing.

3. How does "historical perspective" influence interpretation?

4. Contrast the styles of Mendelssolin,

Chopin, Schumann and Liszt, 5. What type of reading is of particular value to the piano student?

6. What benefits will be derived from hearing distinguished artists?

#### Erratum

THE reader's attention is called to a typographical error which appeared in Mr. Foote's article on Page 812 of the November issue of THE ETUDE, In mentioning the Beethoven Sonata, at about the middle of the second column, instead of being designated as Op. I, No. 2, it should have been Op. 14, No. 2. Though we exercise every possible precaution, these annoying errors will occasionally escape notice till too late to be rectified



E. R. KROEGER

#### By E. Douglas Taylor

WHY? Well, there are several reasons; it is no dark mystery, and the cure is not far to seek. Just think; the more I cat, the worse my indigestion gets. I heap food into my stomach faster than it can be dealt with: so also perhaps I am heaping musical food into my mind faster than it can be absorbed. If I do less practice, I may be able to give better attention to it and the ideas will not get so jumbled and confused. That is one possible cause and cure.

Another illustration. The more work I do, the more tired I become. Yes, I must take proper times of rest in between, in order to allow the tired tissues to be rebuilt, With proper rest my work will make me stronger and more efficient. So with practice; I am making demands upon brain and muscle faster than fresh supplies can arrive. There is a certain amount of energy stored up in them which I can at first call upon; afterwards there is a normal rate of growth or renewal of energy. But in practicing for long periods I am making demands above the normal. Rest and sleep are needed to recharge the accumulators. If I continue past a certain point, I have used up my capital and am borrowing funds, so to speak; so that sooner or later I shall find myself burdened with debt, when my enterprises are bound to suffer. Here, then, is another cause, Try the rest-cure,

Then perhaps your practice is unsound. You have allowed yourself to play wrong notes, to stiffen your muscles, to use half a dozen different fingerings, Perhaps you have played too fast, so that the musical patterns were not correctly observed, and wrong things have therefore been registered in your brain and memory. There is therefore a conflict going on between your wish to do the right thing and your acquired impressions of wrong things. Of course, the more you fight the more confused and exhausted you become. You will have to reconstruct your piece by slow and correct practice, perhaps even learning only a few notes at a time, until by degrees the right ideas are built up and the wrong ones ignored and forgotten.

Another cause of deterioration in spite of-or because of-practice, is anxiety. Perhaps you have to prepare a piece for a concert. It goes well, until a week or a few days before the performance, and then a sort of decay sets in. Passages develop new and unexpected difficulties, or memory suddenly begins to play you false. How shall you ever manage to get through your concert? You begin feverishly to do extra practice, and things straightway go from bad to worse. Now in this case the trouble very likely commenced from one of the causes which we have already considered; but, in view of the nearness of your concert, the mistakes seemed much more serious than they would otherwise have done. Anxiety magnified the trouble; fear paralysed the mind; clear thinking became impossible; the imagination pictured the worst instead of the best; and, by a well-known Law of psychology, the effort to do the right thing was guided by the imagination into the wrong channel, so that the greater the effort the worse was the result.

Prevention is better than cure, and it would be well to safe-guard oneself against this disastrous condition by avoiding earlier the dangers enumerated. Give yourself a proper amount of rest, instead of doing extra practice, and see if it does not pay better. Your muscles will faithfully reflect your state of mind, and a muddled and worried mind means clumsy and inefficient fingers.

Lastly, a piece may go badly when it is half memorized. In its early stages you give conscious attention to the reading of the notes. After a time, it is partly registered in the sub-conscious (the memory) and, without realizing that you are doing so, you begin to play from memory and to read less carefully, Memory however is not yet complete, and here and there the muscles are controlled by nobody; the conscious mind has lost its grip, the sub-conscious has not yet grasped the reins. Remedy; resume conscious attention to reading until the memory is properly impressed with the

All of which is delightfully simple to understand, and only needs perseverance to carry out.

"Until now (1889) they have looked upon this form (song-form) with a shrug of the shoulders, and yet there rests upon it one of the chief factors of music. As regards myself, I have never regretted for a single moment that I have devoted myself exclusively to this branch of music and, with my predecessors, have lifted it into its proper position of honor."-ROBERT FRANZ.

#### Russian Amateurs

By Felix Borowski

school-Michail Ivanovitch Glinka-belonged to the dilettanti class without, indeed, achieving the technical mastery of his art that was possessed by his contemporary Mendelssohn. Yet there can be no doubt that the influence of Glinka upon nationalism in music has been profound. His opera, A Life for the Tsar, came as a revelation to the music-lovers of his country. expression in music had been unknown before. Not only musicians in Russia asked themselves whether the ideas of Glinka could not be carried further. There were composers in other lands who felt that the folksong could be made a basis for the building of great works. Meanwhile Glinka walked further down the path which he had marked out for himself, but his achievements were less notable than they would have been had his musical training been more profound and his health been more robust. A second opera-"Russlan and Ludmilla"-followed the first after an interval of six years, but these works, together with one or two orchestral pieces and some songs, represented Glinka's output. The men who were destined to carry on the labor of

nationalizing Russian music after Glinka had been carried to his grave in 1857 did not, apparently, realize that their predecessor's amateurish attitude to art had been at all detrimental to its success. Most of them began as, and some of them remained, dilettanti. Under the dictatorship of Mili Balakirew, five men undertook to carry on the message which Glinka first had given to the world. The five idealists were César Cui, Alexander Porphyrievich Borodin, Modeste Petrovich Moussorgsky, Nicolas Andreievich Rimsky-Korsakow, and, of course, Balakirew himself. At the time that this little coterie set out to build the Russian school only Balakirew possessed any technical skill in music. Cui was a military official who lectured on fortification in the tion." staff college; Borodin had been trained in medicine and was one of the most famous chemists in Russia; Moussorgsky was a lieutenant in the Preobajensky regiment, and Rimsky-Korsakow held a commission in the Rusnavy. The pontifical attitude of "The Five" evoked considerable resentment from other musicians who had put themselves through a rigorous course of technical training in the schools. Tschaikowsky expressed something of this irritation in a letter written in 1877 to Nadesda von Meck. "The young Petersburg composers," he wrote, "are very gifted, but they are all impregnated with the most horrible presumptuousness and a purely amateur conviction of their superiority to all other musicians in the universe. The one exception, in later days, has been Rimsky-Korsakow, very young man he dropped into a set which first solemnly assured him that he was a genius, and then pro-

In some respects the most interesting musical amateurs ceeded to convince him that he had no need to study, that have been those of Russia. The founder of the Russian up creative activity. At first he believed all this. His earliest compositions bear the stamp of striking ability and a lack of theoretical training. The circle to which he belonged was a mutual admiration society. Each member was striving to imitate the work of another, after proclaiming it as something very wonderful. Consequently the whole set suffered from one-sidedness, lack of individuality and mannerisms. Rimsky-Korsakow is the only one among them who discovered, five years ago. that the doctrines preached by this circle had no sound basis, that their mockery of the schools and the classical masters, their denial of authority and of the masterpieces, was nothing but ignorance. I possess a letter dating from that time which moved me very deeply, Rimsky-Korsakow was overcome by despair when he realized how many unprofitable years he had wasted, and that he was following a road which led nowhere. He began to study with such zeal that the theory of the schools soon became to him an indispensable atmosphere, During one summer he achieved innumerable exer ises in counterpoint and sixty-four fugues, ten of when he sent me

Tschaikowsky then proceeded to pay his a spects to the other members of the band. "C. Cui," he wrote, "is a gifted amateur . . . . He himself one id me that he could compose only by picking out his reclodies and harmonies as he sat at the piano." Bore the composer of the "Patheric" symplsony declare to nothing for the want of teaching and rause bline fate has led him into the science laborate instead of a vital musical existence." Tschaikowsky lieved that Moussorgsky's gifts were more remarkable any of his colleagues, "but," he continued, us nature is narrow and he has no aspirations toward self-perfec-

It would seem that Tschaikowsky permitted himself some exaggeration of the amateurishness of his colleagues. Cui never, to be sure, became a great figure in the world of art, but he had written three operas at the time of Tschaikowsky's caustic review of the accomplishments of "The Five." Borodin, whon the Russian master declared "had come to nothing," composed two symphonies before Tschaikowsky had down in his criticism, and he was even then at work his opera Prince Igor. There can be no doubt that was correct in his summing up of Mous latter was, indeed, the most original and his gifted of the little band, but his writing, strong and lividual in substance as undoubtedly it was, was Mature and halting in its technic, and, before publication Moussorgsky's work had to be edited and corrected by

# Conservation of Energy in Music Reading

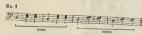
By Emil A Rort

Conservation of energy for a reserve fund of strength gives the great pianists their advantage over their lesser brothers. The following plan is offered as an attempt to analyze the common faults, with an added bit of advice as to how to overcome them:

s how to overcome taem.

Reading over a number of times the same notes in a

Very often a phrase may be seen at a glance to be derived. succession of measures is a waste of energy. For example, in the following:



if the eyes are trained to assemble all similar measures at a glance, only the notes of the first need be read. Also, when only one voice of the chords changes in going from one to another, it is best merely to bear in mind those which remain, in order to focus attention on the part that changes, as, for example:

from one chord, as in the following example:



Read only the first broken chord and invert each succeed-

Another form of collective reading, which is of value to the more advanced student, is the ability to see a set of notes as belonging to a certain key. This will greatly aid him in comprehending a succession of accidentals occurring suddenly in the course of a composition.

It may be better that two million people, many of whom But nothing is to be gained by our denying the obvious It may be better that reco musion proper many of anomal would be otherwise that out from music, should get a imperfections of the present wireless transmissions of music, and the latest transmissions of music, and the latest transmissions of the present wireless transmissions of

would be otherwise shut out from music, anoma get a imperfections of the present wireless transm great work in an imperfect form than not get it at all, music on the large scale.—Ernest Newman.

## Robert Schumann

Third in a Series of Distinctive Character Sketches by the Eminent Composer and Teacher

FELIX BOROWSKI



CLARA (WIECK) SCHUMANN

in Childhood

am always making good resolutions, but

the next minute I forget and give the

Two Momentous Events

slow but inexorable progress toward men-

waiter sixteen cents."

at the Leipzig University.

ROBERT SCHUMANN

THE ETUDE

of the most tragic figures among the great masters of his art. Fate laid a heavy hand upon the blind Bach and Handel upon the deaf Beethoven, and she made grisly sport with many another illustrious composer who, like Schubert, was condemned to live unhonored and to die unsung. Yet but few of the Immortals had to walk, as Schumann walked for the greater part of his life, in the Valley of Fear. For the path which he trod led ineverably to the madhouse and this fact horrible in itself, was made the more horrible because its victim always saw, as in a glass, darkly, the living tomb in which his life would end.

The relation of Schumann's mental con-

dition to his personal character was necessarily a close one; and it will be necessary to inquire into the former in order to deal adequately with the latter. Schumann's father-a bookseller and publisher at Zwickau, in Saxony-had become, through overwork, a chronic invalid even before his marriage. The composer's mother was physically sound but mentally not entirely normal. Friedrich Niecks, who made exhaustive researches into the history of the Schumanns, described her as having "an inclination to a visionary sentimental exaltation combined with sudden passionate outbursts and a propensity to singularity." That Schumann's maternal parent was a sufferer from melancholia was evident from her son's numerous letters to her, in which he implored her to throw off the gloom which enveloped her soul. "Oh, mother," he wrote in December, 1829, "again you can't tear yourself away from the grandfather's chair; you have been sitting there for two everlasting hours, saying not a word, singing a dead old song, stroking up and down the win-dow with your hand . . ."

#### Unpropitious Progenitors

THIS PARENTAGE did not promise I much that would be propitious to the children. The elder Schumanns had five children, but none was long-lived and one -Emilie, a beautiful and intelligent girl -became mentally unsound and drowned herself while suffering from typhus fever at the age of nineteen. The tendency of insanity to repeat itself in families was obvious to everyone, and the mental instability of his mother and his sister must have been a sinister reminder to Robert Schumann that, read in the light of his own symptoms, penings of Schumann's life-his courtship the madhouse might eventually claim him of and marriage to Clara Wieck, and his for its own.

It must not be imagined, however, that tal eclipse. The young law-student had

life, his exuberance being replaced by from Friedrich Wieck. Now Wieck was silence and his ardent spirits by a tend- an admirable instructor, ultra-serious, ency to passivity and reserve. But he never methodical and painstaking in his labors lost, even to the day on which he was with his students; but he was also nar-taken to the asylum at Endenich near Bonn, rowminded, austere and hard, his sense of an inclination to a peculiar whimsical kindness and forbearance atrophled and inert. His principal pupil, and the one from This article is concerned with the per- whom he expected marvellous things, was sonal character and not with the life of his daughter Clara, a singularly gifted girl Schumann; but it is necessary to state here who later achieved all the triumphs that that the composer was intended for a legal were expected of her. Schumann was career and that until he was twenty years nineteen and Clara was nine when the two of age his study of music was desultory met for the first time. Schumann became R OBERT SCHUMANN was at once and that of a mere diletantee. It was in as an elder better to the little girl, deone of the most lovable and one order to pursue his training in law that vising games and making up riddles to amuse her and making up ghost stories wherewith to freeze her blood. "It is easy to realize" wrote Remard Litzmann in his book on Clara Schumann, "how much sunshine he must have brought into that rather frigid and formal household. He had already given indication of that vein of sentiment which ran so deeply through his character; but it was traversed by a

> have been its natural counterpart." It is a well-known story how Schumann eventually obtained his mother's consent to take up music as his life's work-consent that had been gained only after Wieck's advice had been obtained-and now, following some foolish experiments with a view to loosening his fingers by mechanical means, he ruined two fingers of his right hand and, at the same time, his chances of becoming a virtuoso. This catastrophe was the means by which Schumann became a composer. He was twentytwo years old when he began to take les-

boyish gaiety and good humor and by a

whimsical sense of fun which well may





Dorn. The outlook was not very promising and the relentless opposition which came later from Friedrich Wieck\* when Schumann asked him for Clara's hand, might well have been expected and cer-MEANWHILE the gods were setting the stage for the two momentous hap-

#### Cause for Uneasiness

the composer was always a lunatic. He carried to Leipzig a great love for music gradually taking a form which must have ground beneath. Early in the '40s his began life as a happy, carefree boy, full as well as a cordial detestation of his legal given uneasiness to those who wished him nervous system collapsed. "Robert did of mischief and fun and given to teasing work. His attitude to the former was that well. The romantic side of it had been not sleep a single night," Clara Schumann his brothers and his playmates. Wasielew- of an amateur, but his mind vaguely toyed fostered for a number of years by his wrote in her diary in 1844. "His imagination ski, Schumann's friend and biographer, with the notion that if he could persuade passion for the poetry of Jean Paul Richter painted the most terrible pictures; in the declared that at the age of fourteen the his mother to permit him to give up the and there was not, perhaps, any great harm early morning I generally found him whole being and character of the youth career upon which she had set her heart, in the strained and exaggerated style in bathed in tears—he gave himself up com-



CLARA SCHUMANN

which Schumann reflected it in his letters. It was a Byronic age and Schumann's friend Rosen probably did not smile when the young composer assured him in a letter that life was "one yast cemetery, the dreamless sleen of death. Nature with no flowers. a peep show broken and without figures.

There was more reason for concern in the neurasthenic symptoms which disclosed themselves in Leipzig. In 1831 he was assailed by fears that cholera would put an cud to his existence. "Altogether I am in such a desperate state of agitation, Schumann wrote to his brother Inline "that I almost feel like putting a bullet through my head." Later the nervous condition became more serious; and it reached alarming proportions when, in 1833, the young man was notified of the death of his sister-in-law Rosalie. "Do you know." Schumann wrote to his mother ten days after he had learned the news. "I had not the courage to travel to Zwickan alone, for fear something might hannen to me! Violent congestion, inexpressible terror, failure of breath, momentary unconsciousness-these overtake me in quick succession, though I am better than I was,"

#### Intemperate Habits

TT IS PROBABLE that the gravity of Schumann's case was aggravated by intemperance. "You have yourself asked Rascher whether I really do drink so much," Schumann wrote to his mother in 1832. "I believe he defended me; I should not have done so, for there was truth in the story. But as the drinking of Bavarian beer was a prosaic habit rather than a poetic passion, it was not easy to give it up, for it is infinitely easier to give up a passion than an old habit. But if you ask if it is given up, I say with a firm voice, 'yes.'" Yet, Schumann did not altogether justify that last assertion. There were times in which his indulgence in strong waters gave anxiety to Clara, his wife, and to his friends; but, as Niecks reminds us, "it must not be supposed that he was at any time a sot." There was another habit, too, which Schumann never relinquished-the habit of smoking strong cigare

Interesting as the gradual development of Schumann's mental instability might be to a neurologist, there is no necessity to enlarge upon it in this sketch. It will suffice to say that the master's illness grew graver with the passing years, although there were apparently periods of remission. Already in 1833 he was unable to live above the ground floor of a house, as even WHILE ALL this was happening in a slight altitude caused dizziness, nausea Leipzig, Schumann's character was and a desire to throw himself to the

into practice. His language is so transparent that even the beginner-student

the final catastrophe occurred.

a letter to his friend Joseph Joachim- well as a composer, he was untiring in "a capital letter," Clara noted, "such as sounding the praises of music and musihe so well understands how to write" claus whose art appeared to him to be and that communication seemed to connoble and good. His championship of Chotain what Litzmann termed "a shuddering pin, of Berlioz, of Brahms, are familiar exand sinister undercurrent of prophecy." amples of the master's generosity as well "I have often written to you in invisible as of his critical perceptiveness. And, even ink," the master said to his friend, "and when he was unable to praise, Schumann between the lines runs a secret writing never stooped to the harsh and bitter which will come to light later on . . . My word. music is silenced now, at least to the outside world. I must end now," he wrote in conclusion. "It is already growing dark." Four days after the writing of this letter, Schumann was acceed with violent auditory ner with the score of "Tannhauser," Schuwrote "The Jungle" and other successful "He differed from most musicians whom illusions. He seemed to hear the note "A" unceasingly,

#### Another Illusionist

SMETANA, the Bohemian composer. who, like Schumann, died insane, suffered from a similar illusion. The unfortunate master soon heard chords and hardly good ones, in succession . . . . The think of another piece. On the 17th Schumann rose from bed to write down a theme which, he said, an angel had sung to him. "When he had finished," Clara wrote in her diary, "he lay down again and all night long he was picturing things to himself gazing toward heaven with wide-open eyes. He was firmly convinced that angels hovered around him revealing glories to him in wonderful music Morning came and with it a terrible change, The angel voices turned to those of demons, and in hideous music they told him Schumann an all-pervading love for hucast him into Hell"

significance of these terrors. The negget of the state of do her an injury. The night of February respond ever and always to his Mother's 26, he suddenly jumped up from bed and love by leading a good life." Thus Schudeclared he must have his clothes and mann wrote in his eighteenth year to his must go to an asylum as he had no longer mother. And to his wife the composer control over his mind. He was persuaded was never-failing in loving kindness and to go back to bed, but the following day affection Schumann left the house and attempted to commit suicide by throwing himself into the Rhine. He was rescued by some fishermen and conveyed to the asylum at Endenich, and there he died in utter eclipse of mind two years later. What was the his Geburtstagsmarsch (Birthday march), precise disease which wrought this tragedy in Schumann is still a matter of some elder children, Marie and Lieschen, aged doubt. The general opinion in Germany seems to have been that the master suffered from softening of the brain; but Dr. P. I. Möbius, a neurologist of Leipzig, published in 1906 a brochure which discussed the composer's trouble and which the author declared had been dementia praecox.

ness of Schumann's character that, in spite of the nervous irritation which so continually beset him, he should have been so lovable and so kind. Few men are able to remain heroes to their wives, but Robert Schumann was a hero to his. They were whom all Germany mourns." Nor were and offered him our hands, she sain, in spine or inspect energies avoid it. He "He believed in America. He believed that things could be done by American.

pletely," It was when the Schumanns Composers, like many other musicians, went to live at Düsseldorf, where Robert are notoriously jealous, and the greater had been appointed musical director, that and the more original they are the less able are they to see the greatness of others. On February 6, 1851, Schumann wrote Schumann was an exception. A critic as

> mann wrote of Wagner's music to his friend Mendelssohn: "Wagner has another opera ready. Certainly a clever fellow full of mad ideas and infinitely audacious the aristocray are still raving about emous American composer at that time is embedding the size of the composer at that time is embedding the size of the composer at that time is embedding to a result of the composer at that time is embedding to the composer at the composer at tha if one says so, 'Oh, jealousy,' they say; so I say it to you alone, for I know that you knew it long ago . . . ." But a few days later Schumann, who had heard a rehearsal of "Tannhäuser" at Dresden and cian, a poet, a religious mystic, and sad who had been more favorably impressed to relate, something of a sloven. I recall who had been more favorably impressed to tenate, something by the windowless cubby-hole in which the work, hastened to write to Menthe windowless cubby-hole in which the zac, and got tired of him. I said that delssohn: "I must withdraw much that I other student and I sat and laughed at the when you once got to know that world of wrote to you after reading the score; on poetic eccentricities of Stephen Crane, and sordid avarice and corruption, you had had

In connection with this passionate sense of right and justice there existed with that he was a sinner and that they would manity. His tenderness to those who were ast he was a sinner and that they would mamity. His tenderness to those who were sast him into Hell."

Schumann was in no doubt as to the you alone I owe my happy life, my progreat composer considered him to have reached. The progress of Sciumann was in no count as to the year axis, and the local significance of these terrors. He begged spect of a cheerful and cloudless future, markable talent, and had offered him free. The novel in question had to do with a

he wished to prepare some surprise for his Since the young man was soon to be- would be so scared he wouldn't know which wife's birthday. He begged her to teach come a successful church organist, we may his Geburtstagsmarsch (Birthday march), believe that this lesson was in order!

I said 'You are not a man of words. Why eight and six, (but on the day it was played by the father and the elder child); and a few days later Schumann again called her, "When I entered the room," Frl, Steffen said, "a messenger was laying out hat boxes on the pianoforte, and Schumann beckoned to me. The hats were inspected and admired one after the other, and finally T IS a remarkable proof of the sweet--nothing was too fine or too dear for his

#### With His Children

THE COMPOSER'S relations with his children were not less happy. Schumann was a hero to his. They were to his children were not less happy touching words which Clara Schumann may have been times when there were only six or eight in a room over at the opposite end of the present—which gives you an idea of how. touching words which Clara Schumann However busy Schumann may have been those words which Clara Schumann may have been those words to her children directly after her during the day, it was generally under present—which gives you an idea of how camous he was reading us poertry out of husband died. 'Ah,' she said, 'if only stood that the latter part of it belonged much Columbia University valued genius Palgrave's 'Golden Treasury' So, of of understanding, that you might have to the expression of his roguish and whim-known how to appreciate him; for he was sical humor more with them than with of genius I had ever met. I was going died. These were the two men in the place known how to appreciate him; for he was sical humor more with them than with our genus I may ever mer. I was going died. These were the two men in the place a man of godlike qualities, one who had grown-up people. As an example of his in for that business myself, or thought I who did most for me. They helped me to a man of godlike qualities, one who had grown-up people. As an example of ms and the control of godlike qualities, one who had grown-up people. As an example of ms and the control of godlike qualities, one who had grown-up people. As an example of ms and the control of godlike qualities, one who had grown-up people. As an example of ms and the control of godlike qualities, one who had grown-up people. As an example of ms and the control of godlike qualities, one who had grown-up people. As an example of ms and the control of godlike qualities, one who had grown-up people. As an example of ms and the control of godlike qualities, one who had grown-up people. As an example of ms and the control of godlike qualities, one who had grown-up people. As an example of ms and the control of godlike qualities, one who had grown-up people. As an example of ms and the control of godlike qualities, one who had grown-up people. As an example of ms and the control of godlike qualities, one who had grown-up people. As an example of ms and the control of godlike qualities, one who had grown-up people. As an example of ms and the control of godlike qualities, one who had grown-up people. As an example of ms and the control of godlike qualities, one who had grown-up people and the control of godlike qualities, one who had grown-up people and the control of godlike qualities and the godlike qualities and the control of godlike qualities and the godlike qualities and the control of godlik knew nothing of envy or jealousy! How The composer was walking with Wasie- he loved you and me! And this was your lewski, on the other side of the street, it. father whom you have now lost and for "We ran across and said good morning lather whom you have now lost abit in the feet and offered him our hands," she said, in spite of his best efforts to avoid it. He

# A New Picture of Edward MacDowell

By An American Novelist

music and have played instruments greatly extremely neat in his dress, trying in every to their delight. Mark Twain enjoyed way to look like an American banker. He to their delignt. Mark I want enjoyed had an expressive face, and his lips. I playing the plane hugely, George Ade is had an expressive face, and his lips. I playing the piano hugely, George Ade is devoted to music, as are Owen Wister, Hughes, Robert Hichens, Dr. Hichens, Dr. Hichens, Dr. Hickens, Dr. Hic Frank Crane. These and many other tures, and he could not help making faces

Having been presented by Richard Wag- was his intention, long years before he a face how much it hurt him. novels. It is surprising to learn that he I have since met in being a man of wide gen. studied seriously for some time with Ed- eral culture. He had read good literature and ward MacDowell. His picture of the talked wisely about books. I got the imthe aristocracy are still raving about famous American composer at that time is pression that he was something of a rebel

> ing house in New York. There were two free creative spirit, other students in the house, one the son of the widow who kept it. He was a musi-

thought it meant,

#### At Columbia University

A YEAR or two later I was graduated "Deing a really great man, he was willing from the College of the City of to take advice, even from a boy. He because

"He was a man of striking appearance, sad. But MacDowell was a fighting man. these the expressions which might naturally

"He pretended not to know us, looked at us was rounts and soronty bunt, and his mous that things could be done by Americans have been expected from a wife so recently for a moment through his glasses and then tache did its best to make him look like He believed that students came to him in a Viking or a Berserker. His eye-brows when the pretended here to him in a look of the pretended here the pretended here to him to be the pretended here.

T 7 ERY FEW people know that many have been an old-style musician with a eRY FEW people know that many and of America's leading men of letters mop of wild hair, slightly tinged with red: of America's leading men of reties have been actively interested in but he kept it carefully trimmed, and was word.

No SHOULD there be left unmentioned the sterling honesty of the man.

Sinclair has record review of the word to coming professional musicians. Upton affected him as physical pain, he said, and also words. There were words that this science is the sterling honesty of the man.

#### Judging Balzac and Garland

66 RECALL just two of his literary judgments. I had been reading Balthe stage everything works out differently. Is tended while the young piano genius enough of it. And MacDowell said, 'You played his music, and explained what he are right. I can't read Balzac.' The other judgment was upon a novel of Hamlin "This youth wrote to Edward Mac- Garland, the title of which I have for-Dowell, and was invited to call, and came gotten. I have the impression that Machome with the ranturgue tiding that the Dowell knew Garland personally, and lieve, there was a great deal of MacDowell how he went to England and defied the in our conversation, and a great deal of aristocracy in their lairs. I sail that the MacDowell music from the elderly piano, first part of the book was interesting, but One of the first reports I remember the latter part was unreal. MacDowell vividly: the great composer had instructed said, 'I can't see how he could write such affection.

Fräulein Steffen, a close friend of the his new pupil to get his hatr cut and to stuff; and when I see him, I shall tell him great man once enlisted her assistance when and greasy musicians is past, Mr.—, and was introduced into social life, he do you try to lecture in words? You ought to play us the music and talk about it

New York, and went up to Columbia Unigan hesitatingly to try it, and in a very versity and registered as a special student, short time his class in general musical with the intention of acquiring all the culture there was in sight. There were two MacDowell play music, and then asking courses in general music, one elementary him questions about it. That, of course, and the other advanced; they were given was horribly unorthodox and macademic, by MacDowell and an assistant. I took and it was obvious that a professor purthem both in successive years, so during suing such a method would get into trouble those two years I spent one or two hours with Nicholas Murray Butler. There was each week in the presence of the composer. only one other professor in the whole unieach week in the presence of the composer, only one other professor in the whole under the composer, only one other professor in the whole understand the composer. I remember and that was George Edward Woodberry; and that was George Edward Woodberry; of the composer is the composer of the composer of the composer. a those days.

"Edward MacDowell was the first man fired by Butler, and Columbia University Butler, and Columbia University was, so I tost nothing about him: I understand the true spirit of beauty, marked his appearance, his mannerisms, to assert and defend through my whole life. watened in appearance, his mannersms, to assert and defend through my whose mental and shought it was and specified.

The resistance of the two mentals and specified and the said and thought it over and pondered

MacDowell was the more dynamic for

have been expected from a wife so recently for a moment through his glasses and then be been expected from a wife so recently and who may you be, you dear little a Viking or a Berserker. His eye-brows order to go out into the world and make each own was true.

(Continued on page 63) also wanted to stand out—be could easily be benefit and out—be could easily be supported by the source of the could easily be supported by the source of a Viking or a Detector. This eye-prows order to go out into the world and also wanted to stand out—he could easily beautiful and inspiring human art."

# The Pianist's Daily Dozen

By CHARLES B. MACKLIN

Part II

This set of finger gymnastics, to be done away from the piano, is from pianist's hand, and who has been most successful in putting his discoveries a book which will shortly be ready for the market. The author is a wellknown teacher who has made a careful study of the development of the will be able to grasp the meaning and to but it into practice.

weak flexor muscles—those which nels from triceps to nail-joint and to mas- of such importance that the whole tech- to the fingers themselves. To allow these wear next muscles—mose which and or make the finger sage fairly deep. A little practice will nical development may be said to depend fingers to droop to the side at the bridge is strike the key, as the case may be. The soon enable the student to locate muscles upon it; for what may be done with ease to put them in a position in which they can strike the key, as the case may be. The soon cannot be strong to put them in a position in which they can remedy, therefore, is to strengthen these and nerves, and this will insure the work's and freedom in one position may be wholly make only a diagonal stroke at the key, muscles: and the simplest means is to grip the fingers rapidly and tightly into efit. the balm of the hand. A small rubber ball, or sponge ball, may be used, and it is better to do so, on account of the resistance offered to the striking muscles. This exer- to faulty position. cise, like those for the arm, should be

without the ball. First: Grip with all speed and suddenness possible, and as tightly as possible, holding the grip for about half a second, will be the chief factor in determining these and then throw the fingers outward as positions. It may also be pointed out that rapidly as they were first clenched. Repeat four or five times at most waiting a will apply equally to all types of hands second or two between grips.

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with the whole hand limp, very slowly all hands in the same mold. We can only draw the fingers and thumb into a fist, formulate a position principle which will be taking care to make the action continuous. At the end of the gripping action the fist should be as tight as when closed sud- influences the position of the bridge and denly. Hold for about a second, and then fingers, is itself greatly influenced by the release by imperceptible but continuous de- proportionate length of the thumb-more,

constantly to the illustrations.

matically sinks in refusing to support the course, tends to draw the thumb toward the hand behind the fingers, the fingers have edge of the keyboard, whilst a short thumb no firm base from which to work. In demands that the wrist be lowered suffiaddition, the depressing of the bridge ciently for the thumb easily to reach the takes away from the fingers the ability keys. to lift, because this action in itself lifts the fingers. The result of such a position overlooked in determining the height at and such a condition is that no firmness which the wrist can be of the most service nor evenness of touch is possible.

some time or other, of throwing a ball the elbow, obviously, must be low; and in or a stone when the foot slipped as we this case the curve from elbow to nailwere in the act of throwing. Then, two joint will usually have its apex at the things happened: first, we threw ourselves wrist. But a short upper arm will often about as far in proportion to weight as leave the elbow above the level of the we threw the ball; and second, the ball keyboard, and in this case, for most purdid not go in the expected direction. This poses, the curve from elbow to nail-joint If the last joint of the finger be allowed is precisely what happens when we throw will have its apex at the bridge. In this, to become concave, the stroke will be unor drive the fingers from a base which is as in all technical matters, observation and allowed to move, in the act of driving. common sense are indispensable. There is a reaction, backwards, up the hand, wrist and forearm, which disturbs mal may be practiced by experienced playthe position for the next stroke; and the finger does not strike with the expected that there is not one good normal position. force. It may be greater force, but it is Not only is there a good normal position, generally less. The point is that the but there is an essential position for the generally less. In point is the point of the movement holds different types of hand and arm, is deand fifth fingers; and much of the clumsindex of the movement holds different types of hand and arm, is defirm. The pivot is the bridge of the hand. termined by the same basic principle in ness of these fingers is due more to the

THE THIRD exercise should follow 1 the first two. It consists simply of a thorough massage of the whole arm and hand, followed by a brisk rubbing or skindrill. For the latter, the hand is the best means, though some use a brush.

The effect of the massage is to overcome any slight strain which may have resulted from the two previous exercises; whilst the skin drill, or rubbing stimulates circulation, begetting a healthy tone to the tissue of the arm and hand.

In performing the massage the student should endeavor to trace out the lines of

being done where it is of the greatest ben- impossible in another.

#### Position of Hand and Arm

Before coming to a definition of good done both rapidly and slowly; the latter position, it may be well to point out that of positions, according to the effects he desires to produce; and that his own comfort and ease in producing these effects we cannot put down a position rule which simply because we cannot put down a rule Second: Using no force whatever, and which will fix the size and proportion of applied according to the type of hand.

The height of the wrist, which greatly rhaps, than by any other factor. If the Before proceeding with the third exercise, the student is urged to study carefully the wrist will take a higher position, in orthe following text, and in so doing, to refer der that the thumb shall not be so far on the keyboard as to be in the way of the Whenever the bridge of the hand auto- fingers when turning. A higher wrist, of

Another important factor frequently is the proportionate length of forearm and Most of us have had the experience, at upper arm. Where the upper arm is longer,

> Though countless variations from norers in actual playing, it does not follow

> > Happy New Year

To All Loyal Etude Friends

The Etude herewith steps into its forty-fifth year

which will be by far the greatest year in its History. We

welcome our readers to a veritable feast of fine things.

THE FALLEN bridge is caused by the muscles and to locate the nerve chan-each case. The determining of position is position in which they are usually held than

#### Hand Position

A GREAT number of technical difficulties, especially with beginners, are due tion, and I quote from page 100 to page 103 of that book:

"An elementary knowledge of applied mathematics tells us that the nearer we come to a continuous curve, the greater the potential strength." (Compare again Figures 3 and 5.)

"If, therefore, we make the arm follow continuous curve or line, from elbow to nail-joint, we are applying what the engineers term the laws of 'strength and stress.

"The height of the curve will vary with the size of the hand and arm. The apex the fourth and fifth to the other, and so will vary according to physical type, and also according to the thing to be done. The apex may be at the wrist, with the hand falling from there, or at the bridge, with the fingers falling from there. In neither case must the curve be so sharp as to result in a cramped position. But the one line must be followed, and nowhere must the curve be allowed to become concave." (Compare again Figures 1, 2 and 3 with Figures 4, 5 and 6.)

"If the wrist be allowed to drop below the line from elbow to bridge, the muscles must then pull up-hill; nor can the weight of the arm be supported by the fingers, as smoothly as with a convex curve." exception to this, in actual playing, is that many pianists find it an advantage to drop the wrist slightly below this line in difficult passages, in order to prevent the fingers from running away. This compelling the muscles to work up-hill has the effect of "putting on the brakes," so to speak, and, if not overdone, improves con-

trol in certain types of hands.) "If the bridge be allowed to drop below the line from wrist to second knuckle joint, the finger stroke is thereby taken away. certain, as the full weight of the stroke cannot then reach the tip of the finger.

"The second point about hand position is that the hand be level at the bridge, from fifth to second fingers.

66 THE TENDENCY of the average hand is to fall away at the fourth

instead of a straight stroke, as is made easily by the second and third fingers. The position should be such that all fingers have an equal opportunity to strike.

"The third point about hand position is that it shall be at a height above the keyboard which will allow the free passage of the thumb under it. This is of the utmost importance in scale and passage playing. The thumb itself should lie squarely on its edge, the last joint slightly turned toward the fingers.

"The fourth point about hand position is that, when spread, the hand must spread fanwise-the middle finger as the middle rib of the fan, and so remaining; and the first and second to one side of the center, remaining. The general tendency of the fingers is to go all in one direction, leaving the thumb in an isolated position, and the fingers out of line; but in any type of double-fingering the disadvantage of this position is obvious. In playing consecutive sixths, for example, the second finger must lie easily over the note it is to play, because as soon as the thumb is released the second finger has work to do. If we take any position other than this, additional movement is needed to bring the second finger over the note it is to play; and added movement means added time. A position in which no change is required is manifestly superior to one which must be

HUS WE SEE that from elbow to finger-tip every joint must be held convex, as in Figures 1, 2 and 3. In Figure 1 a somewhat flatter curve is shown, with the apex at the bridge. In Figure 2 a higher curve is shown, with the apex at the wrist. As already explained, the position in Figure 1 will be more suitable to short thumb, and that in Figure 2 to a long thumb. In general, when the thumb, measured from tip to the end of the third joint, is much longer than the third finger, is a proportionately long thumb. thumb of a length equal to that of the middle finger is slightly below average,

Figures 4, 5 and 6 show typical defects. At Figure 4 the elbow is low, and cramped outward at an awkward angle, allowing no freedom of the arm; and the wrist is dropped to a concave angle, thus preventing the weight of the arm from being carried by the fingers-an essential in all good tone-work.

At Figure 5 the bridge is broken to a concave angle, thus weakening the base from which the fingers must work, and also depriving the fingers of their ability to lift, as discussed already. In addition, the hand tips over to the side, throwing the fourth and fifth fingers into a cramped and useless position, from which they can make only a diagonal stroke at the key. Compare this with the position of these fingers as shown in Figure 3.

Figure 6 shows, in an exaggerated form, the concave last joint-a common defect, the remedy for which is given in Exercise

#### Exercise 4

THE DROOPING of the hand at the fourth and fifth fingers is so common S OMETIMES all the fingers partake of the general tendency of the fourth and and so serious a defect that a special fifth to turn inward, and to strike diagoexercise for its correction is of value. One nally at the key. While this is usually due

left bridge at the second finger, and bring fingers outward as far as they will go cation. Whether it be in the ability to recthe right fingers under the left fourth and without pain. fifth fingers (Figure 7). Then press down

fingers above the normal level of the

Exercise 5

two or three times. Reverse the process

for the left hand.



ONE OF the commonest of position defects, and one which pertains also to finger action, directly affecting the stroke tself, is the concave last joint. To correct this tendency, bend the nail-

with the thumb and pull up with the fin- joint inward, making it form, if possible, gers, thus raising the left fourth and fifth less than a right-angle (Figure 11).



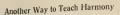
Good Music-Bad Piano By George Coulter

Raise these joints several times, holding A BRICK wall is scarcely a suitable canthem in the raised position for two or three vas for an oil painting; neither is a gimvas for an oil painting; nettuer is a gnu-seconds, and keeping the left knuckles as free as possible. After a little, try to raise to express the refinements of piano playthem of their own power. Reverse for ing. A piano tonally deficient or wanting in responsiveness will be hopelessly inadequate to display the beauties of such music NOT INFREQUENTLY the defect as Grieg's, for instance, most of which is noted immediately above involves the of the lyrical type and depends for effect wrist itself, causing the whole of the out-

side of the hand to drop away into a A pupil secking to play highly poetical position of extreme weakness. Pupils thus music on a tin-can plane is utterly bedefective often try to correct the defect wildered: the music remains a mystery by cramping the elbow outward at a sharp and a puzzle to him. He is the victim of and awkward angle (Figure 4). Not only his teacher's good taste and poor sense, is this unnecessary, but also it is harmful, Unless he has a piano capable of eloquent on account of the extremely cramped and articulations he should not be asked to play Grieg or Skriabin or a host of lesser lent remedy is to turn the whole hand and composers who emphasize the more sing-

ing qualities of the piano. Bring the left arm across the body, back Pianos are often as varied in function inward, palm outward, thumb downward. and scope as the vocal instruments of Then, with the right, twist it as far as it human beings. The effects of sostenuto will go, gradually bringing the palm up- and tenuto will not be apparent on a piano ward and the fifth toward the body (Fig- with a feeble sustaining pedal; and, if ure 9). Hold the position for two or three they are attempted, a wrong impression seconds, release for as long, and repeat of the music is gained.

> "American educators are awarening to breath basiss at use on or nearly every breams the fault can soon be remembered. This usually arises from hability of by getting him to play a phrase or two the foot that mustic is an essential factor in bar. Line usually arises from manning of by getting him to play a phrase or was the training of our youth. They are learn—the left hand to keep pace with the right many times, over and over, keeping the the training of our youth. They are tearn-ting that any system of education that which generally appears to be the easier eye a bar or so ahead as suggested. to indextand that we cannot build a permanent demonstrate on a purely bread and builter philosophy, on a purely bread and builter philosophy, on a purely bread and builter philosophy, on a purely bread on the control of the work of the constantly heard clamor in American and composers in this cannot be made a liting, but also to home too to make a liting, but also to home too to make a liting, but also to home too to make a liting, but also to home too to make a liting after it has been made. Music adds immeasurably to the joys of proving musical trate and spring the colored by the co



By Dr. Annie Patterson

to a faulty bridge position, and may be of Harmony—or the science of chords series, we arrive (using white notes of Drop the left fingers at right angles to surface position, and may be of Harmony—or the science of chords the hand. Place the right thumb on the tion, it is of additional benefit to twist the meefful part of the student's complete eduction. ognize modulation from key to key, or as a very essential aid to rapid and reliable memorization, acquaintance with the

nature and combinations, as well as the seonences of the chord, or word in the of eight distinct sounds, counted inche

or planoforte playing, and that he ear- note (being added) supplying the nestly desires to get an all-round grasp the Dominant Seventh, 5, 7 To bring such a one, step by step, through secondary sevenths. dreary series of triads and their inver- This general view of chordal combinasions, followed by the "fundamental" discord group, and finally to teach him the intelligent student at one lesson. The next more advanced chordal combinations, step might be the doubling of triads, and covers a period of many lessons, the chief the "resolution" treatment of the discords feature of which is the correction, by the named. Figuring, a somewhat arbitrary preceptor, of rather dull figured-bass ex- device, might follow, with a clear exposiercises which generally leave very little tion of the means of reckonin; that is,

study. In the case of a student with fair tion) could be shown. Thus: (G) can theoretical knowledge, why might not a take its own bass, or a bass a moor third, bird's-eye view, for instance, of the sub- or major fifth below. Only winn all this ject be first given—the whole series of "diatonic" means of harmon ration is possible chordal combinations from any grasped, may the possibilities of chromatic

No MUSICIAN will deny that a knowledge thirds be built up, at the seventh of the



In this rather ultra-modern combination musical sentence, immensely adds both to sively, there are practically all the primary the pleasure and value of an intelligent chords used in diatonic harmony. Thus study of music in all its departments. 1, 3, 5 gives the tonic (major) triad; re-Now the usual way of teaching Har-duplicated, at higher pitch, by the domimony, by gradually working through nant and sub-dominant triads, respectively chapter, or the various graded exercises reckoned by the intervals (from the of any of the many excellent text-books ground-note) 5, 7, 9 and 11, 13, 15 on the market, though necessary in ordi- Similarly two key-related minor triads may nary class-teaching, often hinders rather be picked out, which we may, on similar than helps a student who desires, at the lines, indicate as 3, 5, 7 and 9, 11, 13 start, to have a well-defined notion of the These, a fairly advanced student will recsubject as a whole. It happens, therefore, ognize as the relative minor key-chords that many teachers—wisely, we think—have of Dominant and Sub-Dominant respecplans of their own with particular pupils, tively, the relative minor triad of the by means of which they endeavor, more ground-note C being also possible of early attractively, to bring harmonic matters be- demonstration by adding still another third fore an inquiring, and especially a gifted (upper E) to the chordal column. Again, mind. Let us imagine that a promising the succession, 7, 9, 11, gives the diminstudent has a very fair knowledge of organ ished triad; the dominant from groundof the science of Harmony, or chord-build-ing, so as to be able, without much delay, seventh (1, 3, 5, 7), and the dominant mato analyze and even construct for himself. jor ninth (5, 7, 9, 11, 13); and so on with

A preliminary method might be suggested to remedy, or perhaps alleviate the monic aspect, the chordal possibilities of monotony and delays of such harmonic any one note (as in melody-narmonizaone given note? Thus, suppose from the alteration be explained. But such a start note Middle C, a series of superimposed in Harmony-studying is worth a fair trial.

## "Breath" Marks

By Dorothy Bushell

nify an actual pause; the flow of the "hand breath." melody must not be broken, even though
This may be remedied by encouraging nerody must not be broken, even though such a mark may appear in the middle of the pupil to read ahead, even a bar or two, a phrase. Liken such a phrase to an incoming wave that appears to give a mothe next bar, full concentration can be coming wave time appears to give a mo-mentary pause at its crest before it turns given to the left hand. In a simple study the over on its way to the shore. Actually, it right hand is usually in the diatonic scale

y are autenputou, a whong improved to the same thing in metrical verse.

All teachers are aware that young sturber on the music is gained.

"Anaritom educators are awakening to "breath" marks at the end of nearly even of nearly even in a compared to the same thing in metrical verse.

When a pupil has developed the discretised for the same thing in metrical verse.

When a pupil has developed the discretised for the same thing in metrical verse.

The same thing in metrical verse.

When a pupil has developed the discretised for the same thing in metrical verse.

When a pupil has developed the discretised for the same thing in metrical verse.

THESE are indicated by the sign re- hand in sight-reading. Although the leftsembling a comma. The young student hand work may be comparatively simple, should be informed that they do not sig-

is a mark of punctuation, and is known and needs little attention, leaving greater is a mark or punctuation, and is known and needs fittle attention, leaving second as the "caestral pause" being analogous freedom for carefulness in left-hand

-HAROLD BAUER.

# Beethoven's Piano Sonatas and How to Teach Them

By FREDERICK CORDER

Professor of Musical Composition at the Royal Academy of Music, London, England

Part VII

Sonata No. 12 (Funeral March Sonata) A Flat Major On 26

melody. The slurring of the first two

continued in the corresponding measures,

the time when you get to 84. The right

hand must be very limp throughout this

Variation III is in the alarming key of

and everything else quiet.

nothing is indicated.

HIS IS ONE of the popular Sonatas, perhaps because of its highly unconventional character. It hardly comes within my province to discourse to you concerning the conventional way of laying out a Sonata, but you can hardly fail to notice that all those we have as yet considered are built on similar lines. In most of those which are yet to come the composer notes are distressingly uneven. Measures has varied his scheme in every possible way, omitting one or other of the movements, even as in the present case, the important first movement. Here are a few DA COLOR DE LA COL of his experiments: Sonata 12. Air and variations for first

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movement. Sonata 13 (Eb). Fantasia; movements

joined up. Sonata 14. (Moonlight.) No first move- In Variation II the bass takes on the

Sonata 17. (D minor.) No Minuet or notes of each measure is intended to be Scherzo. but not in the others. Mind not to clip Sonata 18. (Op. 31, No. 3.) Both Min-

get and Scherzo. No slow movement, And so on.

Owing to the unusual collection of move- section. ments some people have argued that the Sonata at all. But as all the movements are perfectly easy to understand and a mark in the C flats and the F flats wher-

his heroine, Charlotte, play the piano, tried to invent the name of a piece and expressed takes no heed of this, but plays lightly ardent admiration for-I cannot quote his staccato all through, except, I should imthoven, called "The Dream of St. Jerome." Straightway his readers flocked to the music shops, demanding this piece, or to be most admired melody of Beethoven's they

nad a copy in these hands. Beethoven has laid out his melody within the third and fourth measures to subdue all the under parts, or the melody, which you can only just reach, will be swamped. he stident case of the passage. The Coda melody should be rather dragging been much more comfortable, at the end first in one hand and then in the other rather difficult trill in 23 and 25 can be best managed thus :-

It is too unkind to expect you to make a regulation trill with the fourth and fifth fingers. It would help matters to cover up the unavoidable gaps by adroit use of the pedal on the third beat of each measure.

The phrasing of the first Variation is clearly faulty. The second and third measures are on a pattern with the first and could easily be made to overcome the awkward breaks caused by the leaps of the melody, as inteenth-notes as soft as possible. At 216 the key-signature to two sharps and so let the base part have his last dying words have written the next eight measures in with a slight crescendo.

#### The Scherzo

THE SCHERZO is marked Molto Allégro, but see that you do not start it at a pace that you cannot maintain when As generally played, the groups of 32d you come to the difficult running part at 45 and, worse still, at 52. Also listen to 52 and 54 are awkward to finger. Try this sound like two voices, not one; that is to say, hold on the top Eb in measure 2 while the B. C. sounds much softer beneath it. And so, of course, all through, Listen also to the part in double 3rds (17). You will find yourself always in danger of making the lower notes overpower the upper ones. Also at 27 and 28 the turning over is difficult. I think it is best to turn over the 2nd on G (in 27) and the 3rd on B (in 28). In case you will have increased your pace (which you are pretty sure to have done) you have a chance to recover it at 41. Not that you want to make a habit of letting pp involve "rall." When you get to the difficult part (52) see that you have no uncertainty about the ments some people have agreed and the well by itself.

dentals, so if you will take the trouble to The Trio is easy going, but you need are perfectly easy to understand and a commonser is not tied down to a particular ever they occur you will be quite safe. to mark the phrasing, as the accent is so composer is not tied down to a particular program. I cannot see that it matters what The sforzándos want to be well marked, uniform. That is to say, at 71, 73, 79, 83, and 87, the half-notes are not to be held Variation IV has an extremely legato for their full length. Hum the melody,

#### The Funeral March

arount admiration for—I cannot quote his security admiration for the exact words—a heautiful piece by Bee. aginc, in measure 162; but as to that, In Variation V the melody is at first reason for putting this title in Italian than been reminded of the mistakes I made and hidden up in the triplets of the right hand in Greek or Latin) is not difficult, as you the struggles I went through in first both where they could procure it. The pub-part, but after eight measures it appears have plenty of time to look ahead. In this learning it myself, For instance, I was likelisers rose to the occasion and taking the as a middle voice, when the top part must connection I would remind you that the too young to appreciate the imitations beretreat into the background. Measure 178, accent needs to be thought of as it occurs tween the two hands, and consequently in which this change takes place, requires in that word "look a-HEAD, look a-HEAD, failed to make the left hand seem the put forward under that title. Alas! I have care to keep even. Beware of chipping a-HEAD, a-HEAD," that is to say, you want the time on the second beat of 186. Count to join each sixteenth-note on to the long "one and two and three and" for several note that follows it, and not, as the printed out much consideration for the comfort of measures here. The last Eb of the melody group misguides you, to think of it as out much consideration for the contract of the lower-grade player. Care must be taken in 180 and 192 had better be taken with belonging to the preceding dotted note. on the Ab of the left-hand persistent fig. the left hand. If there is not room to This advice sounds clumsy when put in ure, aiding this by a corresponding accent turn it down into (above, rather) the words, I know, but musical notation is a in the right hand on the Da. The syncolower stave, mark it L. H. At 204 take clumsy and inadequate affair, as I keep pation is not difficult. It is the persistence you can early just reach the first result from the contrary, this telling you. For instance, it would have of it, for no less than twenty measures.

An Important Educational Achievement

This article continues the series by Professor Corder upon

"The Beethoven Sonatas and How to Play Them." Through

numerous articles of similar high educational value, Professor

Corder has been rendering his art a distinct and important serv-

ice for many years, through the columns of The Etude. We

are pleased to announce that Professor Corder has other arti-

cles in preparation for future issues of The Etude. The

Beethoven series appeared in The Etude for May, June, July,

September, and December of the past year.

and sentimental, keeping the middle six- of the eighth measure, to have changed B minor instead of having it in a maze of accidentals.

By the way, to make the march sound properly sombre and dignified the bass wants to be in octaves all through. But wherever it goes below F, Beethoven had to content himself with single notes, because of the short compass of his instrument. If I were you I should add octaves at least to the arpeggioed bass in measures 2, 6, and corresponding places. The increase in difficulty is triffing. In the Trio, the chords marked trem, are played with an indefinite number of repetitions. to imitate a roll of drums. It may interest you to know that this march was originally written for orchestra (in G minor), which accounts for its unpianistic character. In the Coda, if you try to dispense with marking in the F flats you are simply bound to make a mess of it. The chore on the 4th beat of 71 is really very trying to read. In fact, this movement ought to be memorized strictly by ear, and the notation ignored,

#### The Humiliating Finale

THE FINALE, whenever I look at it, always awakens a humiliating recollection in my mind. When I was a small boy a well-meaning great-aunt offered to give me five shillings if I would learn the this opening melody. Thackeray, in his partial states are extremely legato for their full length. Hum the melody, the melody of "Philip," having occasion to make pated accent driven upon the 3rd beat of second of "Philip," having occasion to make pated accent driven upon the 3rd beat of second and I mean. Funeral March Sonata. I obtained the last movement not winning the full approval of my great-aunt, nor indeed my own. I had found it abominably difficult. And whenever I have taught it, during death of a hero (there is no more the many subsequent years, I have always principal part in the middle of 6. At the middle of 32 I kept losing my grasp of the syncopated accent failing to see how allimportant it was to mark steadily a stress that upsets one.

After the middle part, in C minor, look to that chromatic passage in broken thirds leading back to the opening subject. It rises smoothly crescendo until the middle of the 100th measure, when two things happen, which can help each other, the sudden piano and the return to the subject. Make the break in the middle of that measure a quite perceptible one, all slurs to the contrary notwithstanding.

The character of this movement being so uniform, there is little else I can say in reference to points of detail. It exposes unmercifully a weak technic caused by insufficient finger work.

#### Self-test Questions on Mr. Corder's Article

1. Name five of Beethoven's sonatas in which he departs from the classic "scheme" or form, and tell in what way he does this.

2. What is the reason for the unpianistic nature of the "Funeral March?"



now would employ octaves?

5. Why is the opening theme of this

#### Mental Aids to Memorizing

#### By Grace Busenbank

ALL RULES and suggestions for memorizing may be classed under two main principles: Analysis and Synthesis.

Analysis, as applied to memorizing, is from the standpoint of its expression.

Compare the methods of the interpreter of music's sister art-the drama. With the actor, analysis reaches a fine point. The greater the actor, the more indefatigable is he in his analysis. Each word, each syllable is studied, not only for itself, but for its content, the meaning it is to convey. Each inflection is carefully considered. What the literary sentence is to the actor, the musical sentence is, or should be, to the musician.

chords. If one has difficulty in memorizing, he must take them apart and analyze their construction. Only a little knowltheir construction. Only a flute another code of harmony is necessary for this, but that little is indispensable. Suppose but that little is indispensable. Suppose tion, voluntary or involuntary, are carried to the business of the property of the propert These are based either upon chords in their different positions or upon a repeated sequence of notes. The following arpeggio, from Chopin's Prelude, Op. 28, No. 18, illustrates the second variety.



Here, of course, the pattern is composed of only four notes. If one learn these of only four more, if one realist uses mentioned, will form a good habit, and good habits are as the rock of Gibrailer subordinating his performance to that of music, bring this out sufficile by a assist gio is simplified, however far up and nervousness, stage fright and self-condown the key-board it may extend. The same method is effective for scale and octave passages,

There are also little devices by which to remember unrelated notes. For example, in the "Aragonaise" from the Cid, forgotten such memories. a sequence of bass octaves for five measures spells B. E. A. D. G. The fact that these are the first five flats in succession fastens the notes in the memory.

Another means of dissection is that of observing, in the design of the music, the points of dissimilarity from the preceding measure or phrase. A certain figuration may continue for perhaps four measures, and then be repeated for four measures with some changes in the theme or accompaniment. Notice carefully the principles underlying these variationswhether they be an incidental, accidental or one which effects a modulation; an in- pupils to version of the previous chord (either in regular or arpeggio form), or a variation of a run by partial changes in the original version.

Notice again in these new intervals whether the progressions be half or whole steps, fifths or octaves from the preceding tones. In other words, learn their "Cues." Like the botanist, who analyses the flower minutely before he can speak authoritatively of it, when the musician has gained an intimate acquaintance with

3. Why did Beethoven sometimes use sounds, using the three senses of sight, single notes for the left hand, where we hearing and touch as contributory forces.

For example, with the sense of sight, 4. Investigate the history of the Scherzo visualize the printed notes and accompanying signs of expression, until they can sonata sometimes called "The Dream of St. the piano. Also, when at the piano, connect this image of the notes with their keyboard location. Visualize various keyis divided between the treble and bass calling, surely this man did. clefs or how inverted. This is eye-mem-

As a second reinforcement, regard the same phrase in terms of touch, thinking intently of the sensations experienced in playing the music, such as relaxation between chords or a quick turn of the wrist Analysis, as applied to memorizing, is or staccato. Learn these ensations as a pages. He took into account metal char-forms that resulted in the founding of the standpoint of its construction; Synthesis

This is touch memory. The third element is ear memory. Constandpoint of dynamics, associating the eye and touch perceptions now acquired with that of the accompanying sounds. After you have produced satisfactory everybody a full share of Bach. So they tic spirit? Begin to-day to read one of eves closed, until you can re-produce exactly the required shading of sound at

Suppose a musical sentence contains then, is purpose, as its keystone is system. The corner-stone of true memorizing have never mad any, a more sension course is to try them first with a few dances—the will be something besides A structure built upon such foundations, with accuracy and perseverance added, is

instantly by nerve messengers to the brain, These nimble messengers have a strong tendency to travel the second time the same road they went the first, since the trail has been blazed and the way easier. The kind of memorized product one acquires, therefore, is largely dependent upon the first sensations, so that memorizing really begins with the initial movements in the practice of a piece of music. This is the law of habit, which is a prime factor either for or against you.

Five or six times faultlessly playing a phase in each of the three ways above mentioned, will form a good habit, and alone and who has had no experience in particular melody running through the

it, nowever, you have carcassly pine tited mistakes and created memories of pianist, who is so often called upon at a performer, even if he careles the metakes and created memories of phonon and performed and performed even if ne careles sumbles and a resulting feeling of in-moment's notice to accompany a performed rests, holds and so on; provide the provided of the provided provided the provided pro

in studying a piece, you will make enter the studying a piece, you will make the good or had habits of playing it. If your mental principles of transposition and has ahead, is to produce an effect that is good or had hants of paying h. It you method has been that of conscious analysis, all confidence in his ability, to try accomfar from agreeable; and, sine the other works are the confidence in his ballity, to try accomfar from agreeable; and, sine the other hands are the confidence in his ability, to try accommethod has been that or consecous analysis, which is a dumy, to try accomplishing the star performer, the blame with a background of clear purpose, ten parting is dangerous. Nothing is so distinguishing the star performer, the blame with a background of clear purpose, em pulying a sungaous assuming is so use it really the star put to one you will have a piece full of good concerting as to break down; better not falls rather on you. ing is two thirds done.

## Put on the Brakes

#### Eutoka Hellier Nickelsen

THE successful teacher will not permit

- Neglect the position of the hand,
- Look at the keyboard while playing, Stumble.
- Skip notes
- Disregard fingering,
- Neglect rests and phrases, Hesitate between measures (this applies especially to beginners),
- Sing the counts,
- Blur the pedalling. 10. Neglect theoretical studies.

The High Calling of the Teacher

By Clyde Norwood

be seen with the "mind's eye," away from noblest in our language. I think it is the had a wide knowledge of it. He would noblest in our language. I think it is the model one course of reading to one greatest thing in the world to teach." So recommend one course of reading to one spoke Eugene Heffley, my friend since our pupil and quite a different one to another student days in Berlin. And if ever a man Why not study the needs of the pupilboard combinations, such as how a chord lived up to his ideal of the nobility of his as he did? But the teacher must be far

thought of the pupil.

Some teachers think they must give Cannot the reader emulate uch an artis-

For another thing, Heffley took thought their minds and hearts. for the intellectual life of each pupil. He Finally, as Heffley once quoted to me: sought to broaden it in many ways, by "Be high minded: accomply something, suggesting certain books, not only on mu- and 'the world will make a pathway to sic but also on literature, especially poetry. your door."

"I THINK the word 'teacher' is the He was very fond of poetry himself, and

ived up to his ideal of the nominy of his allead of the student. He must himself alling, surely this man did.

If only more teachers were like him! love books, love poetry, and be familiar. "In what way?" the young teacher may with the best in literature, or he cannot arouse enthusiasm in his pupil.

For one thing he carefully estimated the It was this sympathy with all beauty mentality of his pupil; he did not indis- that made Edward MacDowell choose Eucriminately measure out, for the pupil's gene Heffley to be his successor for his study, so many notes expressed in so many students. It was this love of art in all occur, always playing them the same way. no aptitude or love for Bach he did not Heffley as first president. 11is familiarity force the study of his works. He said, with painting and sculpture kept him "Some pupils I cannot seem to interest in abreast of the times; it filled his music sider the passage in question from the Bach; others will take any amount." In studio with replicas and originals of beauthis way did he enter into the inner tiful things, thereby cultivating and broadening his students.

> dole out the Two and Three Part Inven- the best books, to learn a he of inspired tions, one after the other, until some pupils poetry, to see some beaut al pictures! begin positively to hate them. If students Soon there will be a delight in this invighave never had any, a more sensible course orating beverage of great the eights. There t notes," to gavottes, bourrées and gigues. After they give to pupils; he will be taught, not get the tang of it, they can stand some of merely given lessons. There all be gained the inventions, and then something a capacity for sympathizing with pupils, and for finding many way of uplifting

#### Playing Accompaniments

#### By Patricia Rayburn

CONTRARY to general opinion, playing that any mistakes made are not so noticeaccompaniments is really more difficult for able if done softly and uno rusively. the majority of us than is solo playing. Closely allied with this the second This is particularly true of the person point, which applies mainly in the case

knowledge of what accompaniment playing something at which to clute If, however, you have carelessly pract requires: This refers especially to the Third, endeavor to keep w

Play the introduction to the number, sight reader, and if the composition has rian the introduction to the number, signt reader, and it the composition and, if possible, the main theme or the a number of runs, trills and cadenzas, and, it possions, the main theme of the a number of runs, trius and cooking them rather than try coorus anone, ocurer you tormany start, and so forth; omit them rather than 1 it is to be expected that for a few to include them and fail. If the omission measures or lines there will be some difficult threatens to become too obvious, repeat

I easy to do.

The first point to be observed is—play the number exactly as it is written. softly. There are several reasons for this. So often we are unable to hear the singer's
voice, the violin or other instrument, because the accommendation of the cause of the accommendation of the cause cause the accompanist, whose work is to upset you. If these few suggestions supposed to serve as a background for are followed, you are likely to come

have or six times rauntessay playing a phrase in each of the three ways above who is accustomed to following himself of voice accompanying. It there is a the other performance. The 1 1 of artists It is advisable that everyone have some "slip up" at times and are rateful for

disregards A word about transposing—unless one vious. You may be in the mint; but to forgotten such memories.

A wow about transposing—unless one vious. You may be in the 1.01; our to Instudying a piece, you will make either is throughly grounded in the fundabe dragging behind, to be a air or two

lucistics of most order will be some duli-culty. The accompanist must sight-read the last harmonizing chord or harmonizing curty. The accompanies must significant the last narmonizing chord or narmonizing and accompany at the same time—not at combinations. This will have a much better effect than would a lame effort to execute

and to enhance the beauty of the other, through creditably and the one whom you and to emission the other, unrough creditably and the one whomes is entirely drowning out all other sound, have accompanied will be glad to have Another reason for this lies in the fact your assistance again.

## A Useful Test

the piece by study of detail, he may combine these parts in an intelligent concept something to be led by conscientious artists, as well as to be followed. It is Like It' was the subject I gave my pupils and dislikes, as well as a valuable aid in music looks, how it feels and how it music is created."—ELIZABETH RETHBERO.

# How Music Theory Helps Music Lovers

By GEORGE A, WEDGE

foreign to that which he studies. Real the analysis of the compositions he is and fifth. This is because in every musical. At the instrument it teaches the pupil to understanding must come through a definite playing. knowledge of the grammar and rhetoric There has always been a great deal of first overtones which go to make up the sage to a unit and causes the hand to take of musical composition.

THE ETUDE

in many schools without supplementary sibilities than rules in music. If the pupil In many sensors writiont supplementary at the public work in Ear Training, Sight Singing and Keybeard Harmony. These courses are will take care of themselves as he writes being added, but each is generally given as a least of the same, and the same will take care of themselves as he writes a few of the same will take care of the same will take the same will be a few of an independent course. In the mind of the has no bearing on the others or the instrumental work. Yet, if one subject is presented from all possible angles it is and his grasp of all problems of musical education more firmly established.

theoretic lesson should be presented at the practical it is to be shown how to use this same time in dictation so that the pupil material as it is studied! may apply it in analyzing what he hears. Thus, in sight singing he will recognize, hear mentally and be able to produce examples. In keyboard harmony, if he is a pianist, he will make it a part of his keyboard technic and be able to use it in selfexpression upon the instrument.

Of the many methods of teaching harmony, all have commendable aspects. The old school uses figured bass with little or no melody harmonization or original work. Other courses stress melody harmonization, considering figured bass a mathematical puzzle from which the pupil profits little. Others, again, give compositions as models which are to be imitated, all instruction coming from the analysis of the compositions. Still others emphasize the historical side of composition, viewing its development through counterpoint. Harmony is here considered the result of four part counterpoint. A combination of all these courses, with the material arranged in a logical sequence and with definite instructions about what is to be done, is sure to be interesting and beneficial.

#### Musical Shorthand

FIGURED BASS should be retained, as it is an international musical shorthand from which spring many of the mu-sical terms used daily in the studio, which a well-equipped musician must know if he is to have access to all works of the classical period. Melody harmonization is necessary, as it is only in this way that the pupil can be taught musical discrimination in the use of the material. Original exercises give an opportunity for the pupil to use this material for self-expression.

In order that the pupil may better understand and apply this work in his instrumental study, melody harmonization and original exercises should not be confined to four part harmony, but should also be given, combined with the study of form, in the style of accompaniment as well as in the style used in writing for Musical 7 the Orth Institute, Philadelphia. He is now on the faculty of the Institute of Musical Art in New York. Our readers will find this a most practical article.

of young people who desire to elementary counterpoint, both in strict and the 1, 3, 5, 6, or the first overtones, not ton and signifyinging, is made clear upon play or sting and to be able to interpret the compositions of the great counterpoint, both in strict and the 1, 3, 5, 6, or the first play or sting and to be able to interpret the compositions of the great counterpoint, both in strict and the 1, 3, 5, 6, or the first play or sting and to be able to interpret the compositions of the great counterpoint, both in strict and the 1, 3, 5, 6, or the first play or sting and to be able to interpret the compositions of the great counterpoint, both in strict and the 1, 3, 5, 6, or the first play or sting and to be able to interpret the compositions of the great counterpoint, both in strict and the 1, 3, 5, 6, or the first play or sting and to be able to interpret the compositions of the great counterpoint, both in strict and the 1, 3, 5, 6, or the first play or sting and to be able to interpret the compositions of the great counterpoint, both in strict and the 1, 3, 5, 6, or the first play or still play posers. Yet it is not enough for the pupil embellishments, chromatic alterations and With few exceptions, the human is able chord. The result is a definite musical to write harmony exercises which he can-simple modulations should be given early, to distinguish without effort the difference basis for thinking, a reduction of mental not hear and in a style of music altogether as the pupil needs all of these points for in pitch between a tone, its octave, third labor and sureness of intonation.

Courses in harmony were formerly given that there are more exceptions and pos-dences."

average pupil the work done in one course more composers. Many talented pupils do study of four part harmony or understand how it is used in composition. Others driven instantly and inevitably home.

Moreover the pupil's work is simplified complete a one or two year course and are told that they have learned the material used in composition and should now Whatever point is studied in the written use it. How much more interesting and

#### Problems of Pitch and Rhythm

sound these elements are present in the reduce an arpeggio or broken chord pasf musical composition.

In mystery connected with many points preChord of Nature. Musicans who have correct position for the passage.

The ideal method of instruction would sented in theory caused by the lack of tried to compose know how much easier the to have the theoretic work given by the scientific knowledge on the part of the it is to write a chord succession than to instrumental instructor who, understand- instructors. Much has been explained with invent a beautiful melody. A real meloing the pupil's needs, could make immediate the answer that Beethoven did it, or that dist is rare. Music was developed from ate application. But the average teacher it "just is that way." It would be en- melody to a combination of melodies, then if he has the ability has not the time; and lightening to the pupil to know why Bee- to-harmony, but, as Kitson says in his the work is left to specialists. With this thoven did it. A little knowledge in 'Counterpoint,' "there is no question but the work is left to specialists. With time thought in the knowledge in country and the special special state of the special sp but general application. It is left to the schools, would explain most of the fun-monic basis for their melodies as is proven bit general application. It is left to the schools, and the rein music. This pulse is the both between derstood by the pupil. Most pupils feel quirements of the authentic modal ca-

This procedure should tend to produce to and differing in pitch from 1. The frame. 1. 3. 5, 8 forms a center or the known This pulse, the meter in both poetry and not have the courage to proceed in the quantity in pitch upon which to base all music, does not vary fundamentally lation to these.

continues the use of the known quantity, of different values, arranged upon the 1, 3, 5, 8, in its major and minor form, metric pulse, form rhythms by dividing All fundamental chords are 1, 3, 5, 8 in or doubling the rhythmic unit-a definite relation to the chord root. All diatonic mathematical value ascribed to the metric N DICTATION and sight singing there seventh chords have as a basis the known pulse. are two problems; those of pitch and of quantity 1, 3, 5. The pupil learns to hear rhythm. These studies should be lassed and sing his harmony, thinking of the followed by one or more upon and developed from the institutive 1, 3, 5, as applied to the root of the chords, pulses. There are three fundamental

WE HAVE IN our schools hundreds the pians. Melody writing and two voice equipment of the human; in pitch from the analysis of skips in melody dictation of young people who desire to elementary counterpoint, both in strict and the 1, 3, 5, 8, or the first overtones, not tion and sight-singing, is made clear upon

#### Rhythm Based on Pulse Sensation

THE STUDY OF rhythm is approached first from the physical sensation of pulse, upon which the mental developmont in turn is based

There are few individuals who cannot respond physically to a well-defined pulse attention and is the framework upon A pupil first learns to distinguish be- which the thought is hung. In this re-

subsequent work. With this basis it is an throughout the composition, though it is easy matter to learn the major scale as often disguised. When marching to the passing tones between 1, 3, 5, and 8 and tune of Dixie, one does not take a step then the individual quality of the other for each note but for each pulse. The pitches, 2, 4, 6 and 7, as active tones in re- number of notes vary-sometimes one to the pulse, sometimes two or three and As soon as triads are taught, the pupil again one note to two pulses. These notes

> Meter is the result of a stressed pulse meter-duple, triple and quadruple. A quarter, half or eighth note may be designated as a rhythmic unit, the quarter note being the most common. The rhythms are made by dividing the pulse by two or a multiple of two or by adding the pulses. There are exceptional sub-divisions into three and five. The same rhythms are used in all three meters. If a constant triplet rhythm is desired the compound meters are used-a six-pulse for duple, nine-pulse for triple and twelve-pulse for quadruple. These triplets are added and divided by two to form new rhythms. The same rhythms are used in six, nine and twelve-pulse meters.

The pupil first learns to keep a steady metric pulse, beating time with his arm and singing a tone for each pulse then one tone for two pulses, then dividing the pulse in two, and so forth. The rhythms are man-made, entirely mental, and are mastered as such. The meter is physical and expressed by bodily movement. Rhythms are never expressed physically,

#### Melodic Dictation

THE ELEMENTS of pitch, rhythm, harmony and form are combined in melodic dictation, the melody based upon the harmonic study and employing the rhythmic problems of the lesson. In melodic dictation an entire phrase with piano accompaniment is dictated so that the pupil may get the complete thought. This is memorized, analyzed and then written. The harmonic background of the accompaniment is written with chord

Again in sight-singing, all systems should be employed. The pupils should sing pitches with letter names (which



GEORGE A. WEDGE

parallels the Fixed Do system), with number names (which parallels the Monable Do

system) and with neutral syllables so that they are not dependent upon any system, However, all systems are crutches which should be abandoned as soon as the pupil is able to think the pitch of the notes upon the paper. In all music teaching we have

laid too much stress upon systems and symbols and too little upon music. There should be the singing with text of such works as the Bach Christmas Ora-

torio and B-minor Mass as a study of In keyboard harmony, chord drill is first given, then its application in harmonizing a melody in four-part harmony and with free piano accompaniment. At the

same time, the chord is used in arpeggio and broken chord style and in improvisation in the forms which are being studied in composition. There is also work in transposition and modulation. At first these courses used for the appli-

a great deal of time, but in actual practice they take no longer than the old method of teaching harmony. The time formerly spent in writing innumerable exercises is now employed in practical application, Courses of this type are not devised for the genius but are for the average American youth who enjoys music, wishes to to understand definitely what the great developing this sense of rhythm, composers have said in their compositions.

Self-Help Questions on Mr. Wedge's Article 1. Name four methods of teaching harmony, which should be combined in the ideal course:

2. Why should figured bass be studied in connection with harmony? 3. How may overtones be used as a

method of explaining pitch? 4. Differentiate between note and pulse

in music: between pulse and rhythm. 5. What is the ultimate aim in the teaching of harmony?

#### What Assignments?

#### By May Hamilton Helm

However, the young child learns during However, the young entite tearns during. The experienced plainst, and especially peut the names. A hymn tune is read taster, enoras in different post the lesson—not afterward. A beginner the fluent sight-reader, often fails to appress slowly with the metrosome, because the be practiced with endless variety the resont on arterward. A tegainst the much signit-reader, otten tails to apple

of actual accomplishment, if the teacher learns with the pupil, taking each new learning the different touches. But the composition step by step, if it not a adult who constantly looks from the page composition step by step, if it not a admit who constantly tooks from the page question of "Take the next two pages" but to the keyboard to make sure of the right of middle C, and always remember its post. Bitle mole-hills, question of takes the text two pages but to the Keyoodro to make suffer of the Fight and question of Figure 2 and suffer of the Fight and question of Figure 2 and suffer of the Fight not will not out to the fight of the Fight not will not out.

The daily lesson plan is no longer merely skip, theoretically successful. Teachers have seen these happy little ones enjoying their lessons and heard them exclaiming, "I think music is so interesting!"

"What music demands is not only movement but also a certain character or type of movement. For some works the movement must be continuous and rapid; for others continuous and slow; others again it must be varied, now slow, now quick, now almost ceasing, now rushing forward by jerks and starts, now in strong steady flow that allows of no break and yet is unhurried and dignified."

-HERBERT ANTCLIFFE IN THE CHESTERIAN.

#### Counting Aloud

By Ernest Powell

traditions may be good or had; and it ability to count aloud? should be the earnest endeavor of every

It has been stated that all people should dents than among any other class of music sincere student to test out a tradition as to not study music. I hold that all people students. its value in modern times. Traditions are should study music; not that all will be The psychological significance of count. like nuts that are to be cracked; in some come great artists, but because the study ing aloud is this: The voice, as it counts the kernels may be dried and gone, but in of music is one of the best disciplinary "One, two, three, four," and so on, trains others the kernels of truth may still exist courses known in modern education, and the ear to detect regular pulsation and in ing aloud comes to us with the authority even in a small degree, is a great gain for scious of regular and irregular times of long time and use, and it should not be any individual. The fact that music is whereas, it is the easiest thing in the world dismissed without thoroughly testing its universal and old beyond the counting of for a student to deceive himself in regard

it is of the greatest value in study,

cation of theoretic study appear to take whole notes and half-notes, and without should study poetry for the same reason; Through accurate and extensive observasome definite measurement of time or duration, the young student would be at a loss for any definite limit of value, All human beings are endowed with 1000 will took to great poet, but that everybody may have whereas those who have been required to some degree of the rhythmic sense, but great poet, but that everybody may have count aloud have a strong sense for with all students except born geniuses this some appreciation of art and poetry. rhythmical sense must be developed. Counting aloud by the student (not by express himself through this medium and the teacher) is perhaps the best method of others for general musical education; for is necessary to know the value of the notes

man proves that it belongs to the whole to time if he counts to himself Most works for beginners begin with study art for the same reason; everybody ciplining and training the sense of rhythm. long to the whole race and should be have not been required to count aloud are studied by the whole race—not that everyweak in the feeling for time and rhythm, All human beings are endowed with body will become a great painter or a whereas those who have been required to

on the keyboard of the piano one has, as and the number of notes for each beat in Counting aloud by the student develops it were, a whole symphony orchestra and order to count correctly; and this within the student from within, not from without, as he does the work himself; there-tics are not at hand, it is safe to say a keen feeling for rhythm Counting fore, it is of the greatest educational value, that piano students as a rule are better in aloud is the most practicable way for a It is a noted fact that singers and per-time and more accurate in rhythm than student to gain a knowledge of time and formers on wind instruments are lament-those of other instruments, because the a feeling for rhythm, because it is accuably weak in time; and who knows but old, time-honored tradition of counting rate and definite.

IN THE first place, let us point out that that their weakness is caused by their in- aloud is more rigidly enforced, or can be more rigidly enforced, among piano stu-

and give nour ishment to the mind. Count- the awakening of an appreciation of music, this way the student soon becomes con-The following points are presented in race; therefore, everybody should study metronome may be good, counting by the favor of the practice of counting aloud: music, not as a profession, to be sure, but teacher may have its merits, but counting Counting aloud gives the young student as a developer of the intellectual and emo- aloud by the student is for the average a tangible measurement of time; therefore, tional faculties. This thought could be individual the best discipline, the surest extended ad infinitum. Everybody should rule, and the most valuable method of die.

Some appreciation of art and poetry.

The statement will go without challenge that the piano is the instrument above all Counting aloud is a kind of analysis, for

## A Baffling Difficulty

By "E. D."

of enthusiasm, and anxious to play her dom. of enthusiasm, and anxious to play her dom.

The writer once devoted a year to the higher or lower, as is convenent for the convenent for

control and of freedom in playing. SO LONG as one thinks of music lessons as or less of conscious effort, that which the clees. The rest of her practice follows assignments, the idea of daily lessons for child acquires almost intuitively. This ordinary methods. beginners will not make a very strong applies especially to the sense of space- (1) Exercise in finger-spans, peal. Such teachers reason (justly enough measurement, both of intervals within A large piece of cardboard is held by

The experienced pianist, and especially pede the hands. A hymn tune is read simply cannot take a lesson long enough to ciate the importance of this sense, because ruytimu is simple and the ingers gain practible exercises are not intended to hold interest for a week. If she has it was acquired in childhood, almost until the inchord playing. Then any simple those who can do them easily, but are all hold interest for a week. It she has it was acquired in childhood, almost un-learned it, she wants more, and gets tired consciously; and after years of practice five-finger exercise is transposed to a dif-corrective treatment for imperfect co-ordiconsciously; and after years of practice averager exercise is transposed to a dif-transposed to dif-transposed t If the tore the next lesson.

But if the lesson time is made a period glances occasionally at the hands; and become second nature, Every player revent key, so that the eyes are watching latter to be tween eyes, brain, and language glances occasionally at the hands; and become set of notes, while the fingers are play.

The student who perseveres will gain the student who perseveres will be student who persevered will be student wil

Many an adult beginner is faithful, full chord with labored precision but no free- to be played with eyes closed, and which

simple repertour attraction, and the site study of this defect and its connection, hand in use. To be practiced with all fened muscles as the attaining of muscular under the instruction of a well-known organist. Since then she spends about fif-The adult learns slowly, and with more teen minutes daily on the following exer-

from such premises) that the child must reach of the fingers and of longer distances heavy books placed on the musto-rack, so where the hand must rise from the keys, that it screens the keys, yet does not im-

(2) Exercise in arm-distance,

Remove the screen. Sit directly in front tains that seemed so high, have turned into in this piece, it we go through it togener, then the lesson becomes of great impornot overcome it by will-power alone. Furthe arm with a free semi-circular motion grow this bad habit like a child, and canhand on middle C and close the eyes. Raise not overcome it by will-power alone. Further arm with a tree semi-circular monton thermore, if this student attempts a wide and let it drop, striking C, one octave higher with the same finger. There re-Czerny, Op. 299, No. 31 turn to middle C in the same way. When this has been played correctly five con-



a smashing discord will result; or the and different ingers should be used. Here mark, "I can spell it," or "I hand will be "set down" on the correct follows another exercise in arm distance, ter," It really does matter.

Cut III.

Later, chords in different positions may

sure reward, not immediately but gradually, and some day may realize that the moun-

## Pronunciation

By June A. MacLennan

scentive times, two octaves are taken, then is wholly to be commended. Also, since the student finds trouble in giving correctly the names of certain composers, it is well to seek the advice of a musical authority and learn the pronunciation of

anashing discord will result; or the and different fingers should be used. Here mark, "I can spell it," or "It doesn't mate-

John Philip Sousa, the bandmaster incomparable, contributes his opinions on "What Every Music Lover Should Know About The Band" in the next Etude.

# Musical Memory Insurance

How to Make Your Memory Dependable

By CLEMENT ANTROBUS HARRIS

THE PURPOSE herein is not to add one more to the many methods which have been recommended for acquiring a musical memory, but to suggest how the method adopted can be tested and put to the proof. For the fact that one has played a piece through once or twice without the music is not in itself a demonstration that one has really mastered it and can safely undertake the same feat on the concert platform.

THE ETUDE

The broad outline, that which might be called the ground-plan of the work, should he taken first. This may be done as fol-

In Sonata, Overture or Suite of Pieces, mentally name the form, key, timesignature and pace of each movement: then play in order the first two measures or so-not more-of each. (Do not at this stage play the first two measures of the second section of any movement; compel the memory to follow and confine itself to a pre-determined course.)

Approaching the first-movement form, play the first two measures of the first tered, or altered in that particular hand. subject; then of the second subject; then This may easily prove to be a trap the ollow this with the opening phrase of the free fantasia section and the whole of be coda, if there is one,

In testing one's memory of the March. Minuet and Scherzo (with their Trios). the Gavotte and Musette, the Binary and Sona forms—in fact, all movements di- of a sequence to begin it in the key of vided into clear sections—play the first and play it through the whole circle of measure or two of each section in turn keys. The example quoted above may be without the intervening matter. In a so played twice, the first time through the march or scherzo with two trios play the major keys and then through the minor. last two measures of the march or first In the latter case, however, the chord on movement before the first two of each which the sequence is formed must always

The Slow Movement, the Impromptu, Rhapsody, Fantasia, Prelude and Etude and several others are terms that describe the character of a piece rather than its Ex. precise form. Nevertheless, careful analysis will generally disclose an approximation to one of the well-known molds into which music is usually cast, and thereby the treatment to be followed. In any case, there will be a natural division into a theme or themes, episodes, connecting links, passage work, sequences, and perhaps a coda. Single out any separate entity complete in itself and play it apart from its context.

#### Sequences

on one or two degrees of the scale fur- section consists almost entirely of them. ther than the composer has done. In a The principle here laid down should be though it had not been altered but corre- be carefully noted and marked. sponded with the original model exactly. the point of departure and are not play- and constant feature offers a peculiar pitthe few measures given:





It is a good plan to encircle with a clear mark (see example) the first note in each hand wherein the last iteration differs from the original model. Sometimes too. the fingering differs before any note is alof the second subject in the tonic key; avoiding of which may be accomplished by putting a circle around the numeral representing a deviation in fingering. An instance occurs in the right-hand part of the preceding example simultaneously with the first new note in the left hand It will further prove a player's grasp be major on the third beat of the bar, as it is here a dominant seventh:

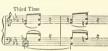


Owing to the hands going in contrary motion, it will be found necessary for the right hand to jump an octave down and the left one up every now and again. This minuet (to be found in THE ETUDE N THE CASE of a sequence, to prove for March, 1926) offers much material your grasp of its form, continue it for the study of sequences, as its first great many cases the last iteration differs applied not to sequences only, but to all from the preceding examples. Where passages also which begin alike, but end this happens, play the last repetition as differently; the point of deviation should

Though the Rondo form is less rigid ferent endings to a uniform theme, not following section. only so, but to remember them in a given Before reciting a poem in public it is







have to go back and play this theme an extra time in order to rectify the mis-

It will be observed that the break-away occurs at a different point in the original model on the third occurrence of the theme from what it does on the second (hence it has been necessary to quote the first-time version twice). As before, the first feature by which the second or subsequent version deviates from the first is ere marked with a circle. This feature s not necessarily a new note, though it often is. In the first example above it is three new notes added to, not substituted for, the old ones. In the second case it is not a new note at all, but a new timevalue: the B-flat in the bass is a tied quarter-note in place of an eighth-note

followed by a rest. Consequently there is only a single sixteenth note rest at the end of the measure instead of two concurrent ones. When the first new feature is a time-value it may be distinguished by placing a square mark round the note-head instead of a circular

#### Repeats

MOVEMENTS or sections of move-ments, which are repeated and have a 1st time and 2nd time measure, illustrate this characteristic of two sections begin-This is to show that you are conscious of than some others, its most characteristic ning identically and varying from each segregated, and one's memory of it tested other toward the end. The mnemonic ing it merely by rote. Here is an examfall for the memorizer. For this feature excerpts of three measures each: firstly, thinking of the notes to some extent, but ple from the Minuet in Mozart's "G minor is a theme occurring three or more times the penultimate measure, lst time measure, the chief attention will be focussed on Symphony," with (b) a continuation of in the same key, and followed each time and first measure of the movement or section finger movements. by a different episode. Consequently the tion; secondly, the penultimate measure, performer has to remember several dif- 2nd time measure and first measure of the

the notes a set of "Doubles"-to use the Elizabethan term. Play the first two bars or so only, of each variation, in proper order

To most of us polyphonic music is the most difficult kind to play by heart. Fortunately most fugues are comparatively short! Though continuity is an essential feature of fugal form, yet one can generally divide a fugue into its compopent parts and play them separately: the exposition and counter-exposition, which may be played without the intervening episode: then the episodes without the subject and answer; then the stretto, and

However, the method most characteristic in the case of all strictly polyphonic music is to play each voice-part separately. If this cannot be done without the bookas is highly probable!—let it be done several times with the book; then try it without. It is desirable, though not necessary, to be able to answer the following autestions .

How many times does the Subject occur? How many times does the Answer occur? (The numbers are not necessarily the same, of course). Is the countersubject a regular one? If so, play it in all the keys in which it occurs, without playing the Subject.

#### Modulations

A NERVOUS player is sometimes overwhether an approaching note is diatonic or inflected. To avert this:

(1) Mentally rehearse the keys through which the movement passes (this will be easiest in a fugue, in which the modulation is chiefly an alteration of tonic and domi-

(2) Reduce the harmonies to their simplest form, playing the piece as though you were reading from a figured bass; at first this may be done with the book, but the severest test has not been passed till it can be done wholly from memory.

(3) Open the book: find the first "accidental;" hold a piece of paper over the next few measures and mentally recall the passage in which the chromatically inflected note first reappears in diatonic form; or better still, play this passage with the free hand. Proceed similarly with each succeeding "accidental."

Since it is the rule that, unless the sign of inflection is repeated in succeeding measures, a chromatic note resumes diatonic form automatically, one is apt to overlook mentally the return to normal even though observing it intuitively; and this test will prove not only profitable but interesting.

Sometimes there is only one way of assumes a special importance. This particular feature may be to some extent by playing the passage in question on a

#### Independence of Aural Associations

U NDOUBTEDLY the best and truest order. By confusing the order in which a good thing to see whether, without hest ity to recall a piece by the "mental ear"form of musical memory lies in abilthe endings occur, I have known a player tation, one can repeat the first line only to hear it when it is not physically soundto omit all of the very fine four-page "free of each verse. A similar principle may ing. But, as the sole means of conveying fantasia" section in the main theme of be adopted with advantage in putting to this impression to others is mechanical, the Weber's Rondo Brilliante in E-flat and the proof one's capacity to play without executant musician needs a memory for

the material means of production as well sense. This is to prove the readiness of Self-Help Questions on Mr. Harris' Article as for the ethereal effect to be produced. memory. True, the two become so indelibly asso- 2. Touch is also a factor in finger-habit: origin, Impressors to a winder timest, nor me an attention properties and the stance, as well as pitch; and it is a good staceto, and staceto energetic. Stance as well as 4.00 discipline to see how far memory for the 3. One of the most interesting and eff-action of the most interesting and eff-action 3.0 one of the most interesting and 3.0 one of the most interesting and 3.0 one of the most interesting and 3.0 one of the

will so far after the effect as to throw one in which your memory is not perfectly back on one's knowledge as well as im- clear. pression of the piece.

(2) Play the piece on an instrument ing of a piece in a key other than that in other than the one on which you have which it is written is at once one of the practiced it (a piano fugue on the organ; most effective and complete ways of cir- ager employed several girls for miscelan organ manual melody on the pedals, cumventing finger-habit. Select a key the laneous typing for which no special abil—written up in the form of riddles—fig. a violin solo on the piano). Play a vocal tonic of which is a black note, if the origing in the control of the question being asked and the answer immensions instead of cinomic if you against a control of the question being asked and the answer immensions. a team soon on use panels. Play a vocal tonic of which is a black note if the orig. By but only a general classweap or or gention using a second or singing it; or sing the inal is a white one (or the other way keybeard was needed. One girl lad a dietely following. When soing through life within vocal commance. All those, our clouds for the original consideration of her own. With the first two these queries, stop and consider the queries. lies within vocal compass. All these out the book, try at first with the copy fingers and the thumb she would scurry tion asked, before reading the anguer methods will after the timbre and general and then without. If you cannot trans- over the keyboard, producing the correct

open it to the last page; look at the first the proof by playing cach element separmeasure at the top of the left-hand page ately, thus: (A) Play the melody only (to Perhaps they use all of their fingers, but thing like this: "How can and play the one immediately preceding it the victim of finger-habit this will not be not the correct ones on the correct notes striking the left hand a formal play the content of the correct ones on the correct notes. which, of course, will be the last measure nearly as easy as it sounds!) (a) Using With an utter disregard for the rules and only in the course of the right on the other side of the leaf, and thus inthe copy, hold a piece of paper over everywishle. Then, turning the cause back the only hold a piece of paper over everywishle. visible. Then, turning the pages back, thing but the melody, and mentally answer own way—and succeed, apparently. But given, how do you think you

#### Independence of Finger-Habit

on an entirely sound principle.

It is very fragile, and, once broken, it in writing it down, one has time to delibcannot be mended. The slightest devia- erate over a note. Not so in playing it. changed by the singlets are the final test must therefore consist of the playing of the music at the proper anything unexpected, such as a door bang-speed and without a vestige of hesitation, anything unexpected, such as a tool using speed and without a vestige of instantion. The financiars pectanal authority in the financiars are financiars. There is followed by a perfect of the financiars are financiars. they make it, but have to go back to the beginning. Habit is like a soap bubble: it must be entire or non-existent.

policy indeed. A great English organist, hood and forgets the important business S. S. Wesley, once confessed in regard to engagement of this afternoon; in music certain very difficult and rapid passages one remembers the difficult passage and in Bach's fugues that he "left them to his breaks down in the easy one. Some pasfingers." But this, doubtless, was the sages stick in the mind unasked: one canplaying, not the remembering, of them. not get rid of them: they keep one awake! In all probability he could have written Others can be fixed only with the greatest them out note by note without book had difficulty. he so desired.

one's brains or one's fingers that know a defined groups. These are the quick, about to step on the concert stage? piece, the following devices will be found short memory, and the slow, long one. effective in most cases. The student will For every aspirant to the concert platform ness may be attained are hard to discover effective in most cases. The student will for every aspirant to the consert position. These may be assumed are natu to discover select those most applicable to the type of it is of the utmost importance to know to and harder to put to use, but here are a composition he is studying, and, especially. which category his own power of recollecthose which most readily expose the class tion belongs. It is not sufficient to have of defect to which his own memory is passed every test suggested in this article:

#### "Stretching" the Memory

TEMPO is an element in finger-habit; make a note of: I therefore (A) play the test piece very slowly, toying with every constituent elehas elapsed since he last played pieces slowly, toying with every constituent elehas elapsed since he last played pieces neither mood, impulse nor trivial annoyneither mood, impulse nor trivial annoyfact being impressed upon him that these I therefore (A) play the test piece very I. The shortest period of time which critics. any specially intricate passages-particu- completely remembers. larly those you do not like! This is to From these data he will be able to form

eiated that it is impossible to think of a therefore play without sounding the notes, note without recalling the key necessary touching the keys so lightly as not to deto produce it. But the mental ear records press them. When it can be done without impressions as a whole-timbre, for in- an artistic absurdity, play legato passages freed from "ear-memory?"

one will hold good when the other is al- fective methods of securing independence 5. Name four tests for knowledgeof finger-habit on keyed instruments memorization of a piece. (1) A mild way of doing this is to is to play right-hand passages with the play a plano piece wholly without using left hand, and left-hand passages with the either the soft or sustaining pedal. This right hand. Apply it in all progressions

4. To those able to transpose, the play-

(3) Place the copy on the music stand; of a harmonized melody should be put to board.

There are two final tests for memorization:

WHOLESALE and indiscriminate 1. Sitting away from the instrument condemnation of the utilization of recall mentally every note as meticulously finger-habit is a mistake. Like all instine- as if you were writing it down. (Though tive and sub-conscious actions habit is not absolutely necessary, the actual making much more spontaneous and rapid than of a copy from memory is a highly educonscious intellectual efforts and entails cative process revealing an astonishing much less mental and nervous strain. To number of things which, even though one use it as an accessory to memory is to act has played the piece by heart a hundred times, one has never noticed!)

But this habit has two serious defects. 2. But in mentally recalling a piece, or

#### Types of Memory

Hence to depend on habit is very bad

MEMORY is notoriously erratic: one

memory that the property of the prop

But despite their characteristic idiosyn-As a means of discovering whether it is crasies, memories fall within two wellpassed every test suggested in this action, his master, watching for every tone, guard-

notes; linger lovingly over every note of since he last played pieces which he still

prove the elasticity of memory-that it an opinion as to the retentive power of prove the elasticity of memory—that it an opinion as to the retenuve power or the provent of the

1. What devices facilitate sequence mem-

2. What is the procedure in memorizing

3. How may "knowledge-memory" be 4. What are two defects of the "finger-

#### Your Fingering or the Composer's?

#### By William Francis Potter

effect sufficiently to disturb aural associa- pose the whole piece try the easier parts. work, but with the disadvantage that she things out for yourself; 5. Memory of all passages of the nature had to keep her eyes glued to the key integrity, so to speak, and

resource a term on pages taxes, mind out the melony, and mentany answer own way—and success, apparently, now do you time some by one to the beginning, proceed similar the question, "What is the harmony of compare them with an expert, one who the problem? Or, suppose follows the composer's fingering and then of that particular department produces the smoothest runs, the clearest zine, and were asked to sol trills or turns!

The composer's fingerings, although answer to consult? You mis sometimes wrong, are not to be changed the pupil be shown, by exeggeration, the by a pupil. If he thinks he sees a better disagreeable effect produce way, let him compare the two, and in the in this manner. Very well, way, let min compare the trop me in this manner. The place of the piece larger group of right fingering he will find you exaggerate? By first placing the piece

#### Mastering Moods

By H. Stalter

THE musician's peculiar attribute in do? Think the matter of call up his creative powers on a moment's same conclusion as that gi notice. To be a slave to mood, to be swer. The answer was this: lave the puunder the sway of whim or caprice, is pil play the passage in que con with the fatal to his art and to success. He must right hand striking the note or chord beat any time, under any circumstances, be fore the left repared to produce his work with its nspiration full upon him,

cause I just don't feel like it!" "I never reply given. tan play Schumann on a rainy day!" Such excuses are by no means uncommon. Do you imagine that Josef Hofmann, Percy Grainger, Elly Ney or Ignaz Friedman eould continue their professional existence successfully if they made themselves subject to imaginary whims as they were

First: Play the simplest exercises as though they were the works of a great ne must know now long he wan return his efficiency. To this end he should rehearse ing against every mistake with the same his whole repertoire of memory pieces and care as would be exercised in the concert hall or when playing for the severest

as possible and express yourself fully Following this he gives the notes as they at each recital. There is no audience too are played, proceeding in this manner

will not snap when stretched; that, like his memory; and or course ne will never month of the memory; and or course ne will never month of the memory; and or course ne will never month of the memory; and or course ne will never month of the memory; and or course ne will never month of the memory; and or course ne will never month of the memory; and or course ne will never month of the memory; and or course ne will never month of the memory; and or course ne will never month of the memory; and or course ne will never month of the memory; and or course ne will never month of the memory; and or course ne will never month of the memory; and or course ne will never month of the memory; and or course ne will never month of the memory; and or course ne will never memory and or course new will never memory and or course never memory and or course new will never memory and or course never memory and

Using the "Round Table"

By Ardale C. Cross

THE "Teachers' Round Table" Depart. ment of THE ETUDE, furnishes splendid material for teaching purposes, which, if properly used and adapted to the ideas see forth below, will become a source of great profit to all teachers desiring to equip themselves in the best possible manner,

This idea should not, however, be confined to the "Round Table," but also used in the "Questions and Answers" Department as well. In the case of violin interests, the questions in the Violinist's Erus are to be ultilized.

You will notice in these different departments that the various subjects are The idea of this is to you to think develop your ypical examthe habit of ion of a sec

& Overcome

no answer would answer u had eharge of the magathe question, what solution would you give, having no hen playing After all, the music of a composer is a plays it, emphasizing the true at the pupil gift to us; the most we can do is to rethe section worse than the papil, to show spect it by playing his music in his way. him how bad the piece source when played incorrectly. This idea is a point in your favor-as far as it goes-lan at does not go far enough. The person of smally asking this question stated that she and done this but to no avail. What, the

If you should wish to confiler the mat-"Somehow I can't practice today be- of remedying the difficulty other than the

### Teaching the Triads

By George W. Weaver

THE problem of teaching the triads will in most cases be solved by using the following method. After the pupil is made to realize that the triad comprises the key-note, the third note from it and the third note from this last (the fifth from the key-note), he is given an example to illustrate the fact. In the key of A he finds that the notes are A. C. E, and, since the signature is three sharps, the C must

three and no others may be used no Third: Perform before people as often matter what the position or the inversion.

water, it penetrates into the most minute essay to play by heart in punns a punce runes assured to out also their underlying the addition of the octave, so that the crevities of the piece. (B) play as fast which he has not thoroughly rehearted causes and the results attained through pupil need be concerned only with the discovered control of the octave. So that their observance. difference in fingering.

## DEPARTMENT OF BANDS AND ORCHESTRAS

# Alice in Orchestralia

By ERNEST LA BADE

A Charming Introduction to the Band and the Orchestra for Children

The following is one chapter from the very charming musical fairy story, "Alice in Orchestralia," copyright, 1925, by Doubleday, Page and Company, and reprinted here by permission of the publishers. The cuthor here has very advoitly paralleled the spirit of Lewis Carroll's great classic of childhood, "Alice in Wonderland." The reader will at once notice how the little student is instructed and delighted at the same time.

A Quartet Out of Tune

THE ETUDE

HE BASS VIOL led Alice through and addressed the First Violin. a door at one side of the auditorium and down a corridor that brought young friend of mine who has come to pay want to ask that I them to a room behind the stage. There us a visit: Mr. Stradivari, Miss-er-" they found the four instruments who had just finished their rehearsal. They were husily engaged in removing the powdered though his bearing was proud, his manner begin at the beginpossing engaged in removing the powdered though his boards was product in his hadness begin at the begincarrying on meanwhile an animated con- it was with a slight foreign accent and in everything about us reresation. So absorbed were they in their a remarkably clear and resonant voice—a that I think would own affairs that they did not see Alice and voice so melodious that he seemed almost interest you." the Bass Viol enter the room.

"Stop here a moment," whispered the Bass, halting just inside the door. "Do young lady is a musician?" on see that handsome amber-colored viothe one who is talking to the 'Cello? He some day. I am learning to play the we go along," the s the leader of the quartet and the Prin- piano." and First Violin of the orchestra. We all him the Concertmaster. Distinguished. useful instrument but veree mechanical— to tell you just the thing you want to The next A above this one vibrates twice william fiddle isn't he?"

Yes." Alice agreed; "but he looks rather



to be singing.

ten proud of it." remona?" said Alice, "Where is

"Cremona," replied the Bass, "is a little town in Italy where all the finest violins "And now," said the Bass, "I must be off. an aristocrat. He claims to be a Gagliano,

he really is or not." "Maybe that's why he's so sad," Alice

The Bass smiled. "Possibly," he admitted; "but I'm afraid us," the First Violin that doesn't account for the fact that all suggested, "we shall the other violas arc sad, too. I think sad- be happy ness must run in the family. Now, it's dif- to inferent with the 'Cellos. They're nearly form you always in high spirits, even those who have to the lost their pedigrees. This one is particu- best of larly high-spirited. He's French-a Vuil- our abillaume-and has the true Gallic tempera- ity. mert. He's well thought of in the community; but, of course, he isn't a 'Strad.' you very However, I'd better introduce you to them, m u c h,' or they'll be going home."

The Bass escorted Alice across the room, Aliee; "but, oh, dear! There are so "Tony," he said, "allow me to present a many questions don't know where to "Alice," said the young lady, politely. begin."

The Violin bowed ceremoniously. Al- "Then suppose I "Oh. ves-please

"We are honored," he said gravely. "The do," said Alice. "And if you think

"Not yet," said Alice, "but I hope to be of any question as

"Ah!" said the Violin, "the piano. A them. That will make it easier for me veree. You should learn to play one of us." know. "I should like to, very much," said Alice "Now, to begin—we are called 'stringed second, and the A above that one vibrates timidly; "but I'm afraid it would be instruments.' That is because our tone, or one thousand seven hundred and sixty times awfully difficult. I

don't see how-"Excuse me," box. Do you know what 'vibration' the Bass inter- means?" rupted. "Do you mind if I present Vuillaume, First left, don't you?" 'Cello. Gentlemen, Miss Alice."

Well, perhaps he is," the Bass chuckled. The fiddles bowed and Alice curtsied. on see, he comes of one of the first fam- Ordinarily Alice hated to curtsy; none of "that is vibration. But it is very slow. bridge to this little ridge of wood, which we the for Cremona—the Stradivari—and he's the little girls she knew ever did it. But Now, can you imagine a hammock swing- call the 'nut,' at the upper end of the fingerand now she was rather glad she had, for it times a second?" seemed just the proper thing to do on this

rome from—the Stradivari, the Amati, the I'm late for an appointment already, so I'll of course, no hammocks can swing that fast. Guarneri, and many others. Now the Sec- just leave the young lady in your charge- However, a violin string is like a hammock tone is F-a half tone higher than the open and Violin—that modest looking brown one you'll take good care of her, I know. I —fastened securely at each end, with the string; and you produced it by shortening is not from Cremona: he's a Tyrolean. warn you, she's a wonder when it comes middle free to vibrate, or swing from side the string." He's a thoroughly good sort-plenty of tone to asking questions; so be prepared to tell to side; and that is what happens when you and all that; but he han't got the grand her the stories of your lives. Good-bye- pluck it or draw a bow across it. But be- only pressed my finger on it." manner of the Cremonese. It's the same see you later." So saying, he waddled cause the string is so short and stretched so manner of the Cremonese. It's the same across the room and disappeared through tight it vibrates very fast—so fast that it plained: "Pressing your finger on the the door, leaving Alice a trifle ill-at-ease makes a sound. Now, the tighter a string is string shortens it, to all intents and puramong so many strangers. But the quartet stretched, or the shorter it is, the faster it poses. It can only vibrate between the gree has been lost, so nobody knows whether were very kind, and did their best to make vibrates; and the faster it vibrates, the bridge and the point where your finger her feel at home



asked Alice.

Violin continued, "don't hesitate to ask that anything could move as fast as that!" "Pooh!" said the Violin, "that's nothing. as fast-eight hundred and eighty times a

sound, comes from the vibration of strings a second. Because each time you go up an stretched very tightly over a resonant sound octave the number of vibrations is doubled."

Alice shook her head doubtfully.

"By shortening one of the strings-gen-"Then I shall try to explain. Suppose erally the first one, called the E-stringthese other gentle- you lie in a hammock and let somebody so that it vibrates more rapidly." men; I'm rather swing you. You go first to one side, then "But I don't see how you can shorten it," pressed for time to the other-right, left; right, left-just Alice objected. "It's fastened tight at both Mr. Stainer, the like that, don't you? If the hammock is ends Second Violin; a big one you swing slowly; if the ham-"That is true," said the Strad; "but it can Mr. - er - Gag- mock is a little one, or if it is stretched very be shortened, just the same. I will show liano, our Princi- tight, you swing faster; and if they push Viola; Mr. you hard you swing farther to the right and you how."

Alice nodded her assent to this proposi-

"All right, then," the Violin continued, entire string is now vibrating, from the her mother, who was very old-fashioned, ing from side to side so fast that your eye board. Now, just place the first finger of had insisted that Alice must learn to curtsy, cannot follow it-three or four hundred your left hand on the string here, close to

Alice's eyes grew big. "O-oh," she said,

Alice did as she was told, whereupon the Strad again plucked his E-string, this time "it would make me dizzy!" "It would indeed," said the Violin; "but producing a higher tone than before. "There," said the Strad, "you see? That "But I didn't shorten it." said Alice: "I The Strad smiled and patiently exhigher the sound it gives out." He plucked presses it against the fingerboard; so the

his second string, part of the string that vibrates is shorter-"That," he said, "is and the rest doesn't count." "Now I understand," said Alice, greatly C, and it interested. "And I supose that if I press vibrates my second finger on the string it will give a our hun- still higher note?" "Exactly," said the Strad; "your second finger will play G or G-sharp, your third finger A-flat or A, and your fourth finger

"But how do you play the high notes?"

He plucked his first string, producing a

sharp but musical sound. "That," he said,

"is E-the second E above Middle C. The

the nut, and press down hard."

B-flat or B. If you wish to play higher "Why," than that you must slide your hand along s a i d the neck to a higher position-that is, nearer the bridge. In that way you can reach all the notes, right up to the end of the fingerboard."

(Continued on page 74.)

# A NEW DEPARTMENT OF PUBLIC SCHOOL MUSIC

Conducted Monthly

By GEORGE L. LINDSAY, Director of Music, Philadelphia Public Schools

# The Standard Course of Study in Music for the Elementary Grades

HE MUSIC Supervisors' National Conference adopted a course of Missouri, in April, 1921. The course was ond year the standard course uses eer that of individual singing. There was a The standard course has as one recommended by a committee of super- tain songs that have been learned previ- period when singing by individual pupils of its major aims the appreciation visors who were appointed to work out outly by word and syllable through imi- was considered a waste of time. The rule of music. Mention is made of this ima plan. Many interests had to be served, tation. It is modern practice to picture was that of class response. Now pupils portant subject throughout the course, and many factors considered necessary for well-known rote songs, suited to the purhave an opportunity, in the first and later and the use of a phonograph with records an all-round presentation of the subject pose, on the blackboard or paper chart, years, to develop poise and conscious of good music is required in the outline had to be included in the course. While and to develop the visual experience of ower in vocal ability, by singing individually. The pupils by singing the Latin syllables vidually. The pupils natural vocal ability. yet it proved to be a quite general and learned by rote while concentrating on the ity can be discovered in this way and, flexible plan, and the mooted question of staff-notation of the familiar song. After what is quite as important, he will disexact methodology was not discussed. The sufficient practice the class should sing cover himself musically. The pupils who school music, but a close ontact should

When music supervisors came to a realization of the fact that sight-reading was but will also bring about a conscious real of car-training which is invaluable. not the end and aim of teaching music ization of note values as represented in in the schools they began to acress other the song notation. At this point the com- ables the teacher to discover the mustal tion should go hand-in-hard with the the song notation. At this point the compliance of music study, and a period of mor facts of notation may be taught, strength or weakness of her pupils. Many course in school music. Practically every

What was true of music study was true what was true or minac study was true also of every other subject on the school program, as experimentation was the rule AM PURPOSELY digressing in an effort to explain the general trend of experimentation was followed by one of song method which gradually evolves into standardization. Nothing was left to the practice of sight reading. The standardization. chance, and standards were fixed which ard course calls for the ability of the were the results of scientific measure- individual pupils by the end of the secments. While the standard course in ond year, or by the middle of the thirdmusic stresses certain basic principles of year, according to procedure, to sing at procedure, yet the inclusion of many fac- sight, with syllables, easy melodies in the tors which had previously been neglected usual nine major keys. These contain was considered and an alf-round general notes and rests, one, two, three and four plan adopted by the national music con- beats in length, and employ diatonic ference. Today practically every course tones in stepwise progressions and with

#### The "Song" Method

B ECAUSE OF the adoption of the "6-3-3 plan," or the division of publie school grading into the six-year elementary school, the three-year junior high school and the three-year senior high school, the standard course in music definitely follows this classification. Further, the six grades of elementary education the six grades of elementary education are divided into two groups of three THE STANDARD course calls for the therefore, in its broadest sense to cover assembly program of the various schools of the control of the co

stated for each grade. In the lower grades mg" develops the harmone sense, while under the reason and alternative for the use of roll-singing is emphasized the use of rounds gives a contrapunal exstatement calling for the use of "blank the six-year course. The adoption of a the value of rote-singing is emphasized the use of rounds gives a contrapuntal ex-and the introduction of the Latin syllables perience. One of the special sims of the music paper or music writing books ruled service version of the national anthems. and the introduction of the Latin syllables perience. One of the special aims of the music paper or music writing books ruled service version of the national aminen of the supervisor. Modern procedure calls estandard course for the fifth year is to with a wide staff, in the hands of the came as a result of the varied renditions of the supervisor. This suggests to many that the given by bands, or clearing a validables. Another is the ability to sixth pupils should learn to write down in simof the supervisor. Modern procedure calls establish two-part singing by using Latin pupils. Inst suggests to many that the given by bands, orchestras and community for experience in rote singing or singing syllables. Another is the ability to sight pupils should learn to write down, in sim. for experience in role singing or singing syllables. Another is the about to signi-by imitation first. After a sufficient back- read unison songs directly with words, ple notation, the material used for ear. War. A group of music supervisors was by imitation first. After a sufficient back-read unison songs directly with words, pie notation, the material used for ear- War. A group of music supervisors was ground of musical experience and vocal. In the sixth year the standard course calls, training. Many supervisors do not place called together and a version was adopted. ground of musical experience and vocal. In the sixth year the standard course caus training, many supervisors do not place called together and a version was at practice has been gained by the use of for the use of easy three-part songs. It books in the hands of the pupils in the now known as the "service version".

Introduction of Staff Notation

Conference adopted a course of study in school as ISL Joseph, FOLLOWING the usual practice of ONE OF THE outstanding factors nary writing has to reading, and is there are, in April, 1921. The contrast was conducted that the contrast was conducted to the contrast was conducted exact methodology was not discussed. The measure are case snouth sing cover himself musculy. The pupits who mecessity for the adoption of a standard plan was obvious.

\*\*The pupits who are cases snouth sing cover himself musculy. The pupits who is the made with the regular or use. Apprehim a plan was obvious.

\*\*The pupits who was a pupit who is the pupit of the pupits of the p of beating or tapping quietly. Not only of emulation and are ever eager to cortion and as an extension of the child's will this stimulate a feeling for rhythm, rect any mistakes. This is really a type musical experience. This bould be the

rather than the exception. The period of modern public school music in using a in music is built on the standard course, simple skips, This means material of hymn tune difficulty without accidentals.

Sight-reading is a misleading term, as psychologists have pointed out. Experipsychologists have pointed out. Experi- success the most as absenced of the pupils and interesting addition to the repeated must be given in practicing material to beauty of tone in spinging and to simple toire of every child is the memorizing of ence must be given in practicing material to nearly be once in singuity and to simple toure of every child is the memorizing of similar to the new song before an attempt aspects of music as observed in rote-songs all verses of "America" and "The Start and beard in music in the second and

are divided into two groups of three THE STANDARD course calls for the therefore, in its broadest sense to cover assembly program of the various schools grades each. The first three grades committed the sensor operation and the second the fourth open to the many interpretations that may be given under his supervision and, if these parties granes cann. Inc his hare granes com-prise the ensory period and the second the fourth year. One of the methods of it. There is no doubt that one cannot be often numbers are not presented in the prise the sensory period and the second the fourth year. One of the methods of it. Insect is no doubt that one cannot be out; numbers are not presented in three the associative period of the psychodeveloping this is the practice of "chord truly musical unless he can hear mentally class-room, they may be scantily learned the private section of the psychodeveloping this is the practice of the psychodeveloping this is the psychodeveloping this is the psychodeveloping this psychodeveloping the psychodeveloping this p logical age of the child.

In the standard course certain aims, Many supervisors make likeral use of Mason stated, "hear with the eyes and sembly, "America" is to be learned in the anomaterials, procedure and attainments are rounded in two and three parts. "Chordsee with the ears," In the second year, first aftered are considered to the part of the par

Individual Singing

phases of music study, and a period of mon facts of notation may be faugint strength of weathers of the purpose again, course in school interest, and experimentation set it. Much valuable More or less drill may be given in visual—children cannot carry a time at first. They item in the standard course can be conexperimentation set it. Augen valuation More or less grill may be given in visual-laboratory work was undertaken and an izing note groups in order to stress phrase must receive special attention. The de-struct to mean or suggest once element era of research began. Many supervisors reading rather than to emphasize single fective singers or so-called "monotones" era of research began. Many supervisors reading rather than to emphasize single rective singers or so-cauciff in the development of music appreciation stressed the cultural factors of music note reading or the so-called spelling out must learn to match tones, high as well as Frequent mention is made of "singing" others sought by ingenious mechanical should be made up of phrases or parts of individual pupils. It is difficult for the The parents' cooperation should be sought an experience richer than that afforded and every effort made to give the child the by their own singing." use of his singing voice. All of the children must learn to appreciate the beauty

dren must team to appreciate the peanty of fone by singing with a light head quality. The standard course calls for an ThROUGHOUT the standard course in made, under the head-

#### Ear Training

the practice of ear-training from the goal of attainment for the pupils as classes first year when the supervisor is asked to and individuals. direct the aural attention of the pupils An interesting addition to the repersimilar to the new song before an attempt and heard in music. In the second and Spangled Banner" in the service version. can be made to read or sing an unfamiliar and near in mass. In the second and selection. To bring about this ability it third years car-training, for the development of tonal and shuthuile thinking is. There has been too much neglect in teach can be made to lead to study as selection. To bring about this ability it third years ear-training, for the developing selection. To bring about this ability it third years ear-training, for the developing is necessary for the supervisor carefully ment of total and rhythmic thinking, is the complexity of the supervisor described by the complexity of the supervisor described by the complexity of the supervisor described by the complexity of the developing the complexity of the supervisor described by the complexity of the developing the complexity of the supervisor described by the complexity of the complexity of the developing the complexity of the supervisor described by the complexity of the developing the complexity of the co practice has been gained by the use of for the use of easy three-part songs, it wooks in the nature of the pupits in the now known as the "service version." The rote-songs, the child is prepared to use is understood that, throughout all of this second year, as suggested in the standard standard course calls for the use of this.

relationship to reading music that ordi-

of each year. Lessons in music appreciation should not be presented as something apart from the regular work in learn to match tones, might as well as Frequent mention is made in the correction must be done with rote-songs for pleasurable musical expensions. busy teacher to find time to do this work, ence," and, further, that an effort should but it is absolutely necessary, or the child be made "to provide the pu ils, through will never break his bad vocal habits and accompaniments to some of their songs will continue to be unmusical through life, and the hearing of much good music, with

attainment of the ability of ninety per cent. ings "Aims" and also "Attabiments," to of the pupils to sing songs individually, the necessity of maintaining a repertoire freely, correctly and without harmful vo- of songs. In the earlier grades many cal habits by the end of the second year.

songs should be memorized and, in the later grades, many selections kept in repertoire. The specific number of songs is THE STANDARD course emphasizes mentioned from year to year to be the

rote-songs, the child is prepared to use is understood that, throughout all of this second year, as suggested in the standard standard course calls for the use of unsections, the dor-remit stylables by singing familiar graded development, "tone, time and the course, nor do they use music paper and and it should be the particular of school unsite. writing books until the fourth one all inspections to the particular units." the do-re-mi syllables by singing familiar graded development, tone, time and the songs with the Latin syllables as an extra ory," the three "T's" of school music, writing books until the fourth year.

Writing down music notation has the close.

(Continued on page 77)

THE ETUDE

# The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A. Professor of Pianoforte Playing at Wellesley College

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Ouestions Answered Department. Full name and address must accompany all inquiries

#### The Stuttering Hablt

One of my pupils, a hoy of nite who has studied plane about who has studied plane about nite of the pupils of the

ver it. He never does this until be knows piece well; and I am at a loss to now why he does it and how to cor-ct the habit,—Mrs. B. S.

The fault which you describe raises the important question of how to treat a composition after it has been memorized. Often a pupil learns a piece accurately, but in the ensuing weeks plays it with increasing rapidity and carelessness until it becomes scarcely recognizable.

Show your pupil that he cannot finish a piece as an artist completes a picture, has been memorized:

Divide the entire composition into sections shadow the work of your own pupils. of not more than a page in length and let the pupil study one, or more than one, fahrt's Musical Children's Friend, Op. 87. section per day. He should play the section Tone Pictures by J. Low are also attractive twice slowly with the notes, then once simple pieces for teacher and pupil. Of from memory, sounding the notes written third grade are Anvil Chorus by Engelfor the right hand while the left hand mann and Morris Dance, by F. P. Atherplays its notes on top of the key. Then the ton, Of Grade IV are Joyous Return by process should be reversed, the left hand L. Ringuet and Military March by Flagler. playing its notes out loud, while the right merely goes through the motions. When of M. C. K., who asks also what would be he is able to perform the section in both the approximate cost of a hall, programs of these ways, he may play out loud, with and renting of a grand piano for a pupils' both hands as usual

the muscular motions from their resultant to fifty dollars according to size and locasounds, and so to force the pupil to notice tion. Simple programs cost from four every movement that he makes. As a re- dollars upward. If you are in touch and stability which he now evidently lacks. lend you a piano for the cost of moving-

#### Chord Fingering and Hand Expansion

Would you play the following chords would you play the following the as I have indicated, and is there any certain rule for their fingering?
Also, I would like to know how to increase the reach of my left hand.
R K



As a general rule such chords are fingered 5, 3, 1, when the two lower notes are a fifth apart (as in the case of the first two chords that you present), and 5, 2, 1, when the two lower notes are a sixth preferred.

hand (which can also be applied to the right hand) is as follows:



Repeat this figure in all keys proceeding upward in chromatic order. Allow the hand to move flexibly from side to side, as the notes suggest. The exercise may be made more valuable by playing it in various rhythms

#### Programs for Pupils' Recitals

I am planning to give a pupils' recital, and wish some advice. My class is small (only six pupils) and of various grades—one pupil in the first grade, three in the third and two in the fourth. Would it be out of place for me to play some duets with them since

they have not enough pieces learned to have just piano solos ?—A. G. C., Certainly, the program could be made

but that, after it has apparently been well much more attractive by the insertion of learned, it must still be studied with infinite duets, or even trios. You might also gain care as to details. I recommend the fol- variety by adding a couple of vocal or lowing plan of study, after a given piece violin solos; although I should not introduce so many of these that they will over-For Grade 1 duets, try some of Wohl-

The above may also answer the queries

The object is, of course, to disassociate Hall rent would probably vary from ten he should acquire that confidence with a piano firm, perhaps they would in which case they would expect you to mention the make on the program. Otherwise at least ten dollars would be added to moving costs.

#### Absolute Pitch

At the age of six, I was informed that I had a gift from God—that of "absolute pitch." Not long ago I read an article in The ETUDE, which read an article in The Erros, which asked a question something like this: "Can you discriminate hetween absolute pitch and some other kind of pitch?" Please tell me what it means to have absolute pitch and what the other kind is. I am thank-ful for this great gift, but would like to understand its meaning bet-ter.—B. S.

Occasionally a person has like yourapart (as in the last three chords). Hence self, the instinctive ability to name the exall your fingerings are correct, except that act pitch of any tone heard. Such an one for the first chord in which the third is said to have absolute pitch-that is, rather than the second finger is to be pitch which is absolutely correct. The only other kind of pitch that I know of A good expansion exercise for the left is incorrect or inaccurate pitch.

While this "gift from God" is often convenient and interesting, it does not necessarily betoken unusual musical ability application, close study, and the power of others composers, say Bach's Two-Part increase your technical fluency.

wide musical vision must all be added before the gift can bear important fruit.

#### Music in the Kindergarten

Juste in the Annuergatem

I would appreciate your giving a
list of compositions suitable for a
pupil of mise to pluy in a kindergarten. The music sum of somewhat
descriptive, designed to teach children to listen to good music. Pieces
such as Tschalkovsky's Lark's Song
and MacDowell's 70 a Wild Rose are
examples—2, It. P.

The following list should appeal to the children's imagination:

Couperin: The Little Windmills. Daquin: The Cuckoo.

Beethoven: Albumleaf, Für Elise. Mendelssohn: Children's Pieces, Op. 72. Schumann: Bird as Prophet, from Op.

Debussy: The Little Shepherd, from The Children's Corner. Palmgren: May Night. Nevin: Barchetta, MacDowell: Scotch Poem

#### A Teaching Course

I have taught piano for ten years and have studied up and gathered together a very good method for teaching tiny tots of four, five and

six years of age.

Because of the success I have had with these little folks, I have been asked by several teachers to show them my method. This would take perhaps ten lessons. My problem is, "What shall I charge for the

mrse? My fee for private lessons is two

dollars.
The course would show how to The course would show how to teach the norse in an easy way and the course of the cour

It looks as though, with your backpround of experience, such a course would be valuable. Incidentally, it would not only help others, but would clarify your own ideas. I am glad that you are to include theory, and especially ear-training which is too often neglected.

I suggest ten dollars as the fee for the ten lessons. Also that you send to friends problems that are too difficult for you at and candidates for the course a printed circular on which the details of the course. the fee and times of meeting are plainly

### A Fifth Grade Student

Having finished Standard Compositions of the fifth grade by W. S. B. Mathews, I would like to know what really worth-wbile pieces you would

rearry worth-wone pieces you would suggest. I have finished Books 1 and 2 of I carny's School of Velocity, Op. 299. Would you advise my going on with the third book? Should I not be further advanced, considering my grade?

What studies by Bach could I ike? Is there any book on music theory which I could study by myself?

The third book of Czerny is advanced

Inventions and Heller's Thirty Progres-

sive Studies, Op. 46-the former representing the classic school and the latter the romantic. It is well thus to alternate different styles: following, for instance, a Beethoven sonata (say Op. 2, No. 1) by a modern piece (say Moszkowski's Guitarre). For other modern pieces in your grade, you might try Benjamin Godard's Fourth Barcarolle, Grieg's Wedding Day at Troldhaugen, Cyril Scott's Valse Caprice, Brahms' Intermeszo, Op. 117, No. 1, and MacDowell's Sea Pieces. Each of these composers represent a different nationality

Remember that, after all, it is not so much a question of the exact grade of a piece, as to how successfully you are able to play it. It is better to master thoroughly a piece of an easier grade than to play with extreme difficulty one that is really beyond you.

For a book on theory, I suggest The Student's Harmony, by Orlando A. Mansfield, which is well-adapted for self-study. The problems in this book are solved in a Key to the Student's Harmony, by the same author.

#### Developing One's Technic

I am obliged to practice without the aid of a teacher. During the four years that I have received infour years that I have received in-struction I have learned all of the scales, the arpeggios (I am a little weak on them), and also octaves. I can play Salut de Pesth (Octave March) without tiring, and play it fast. Chopin's Waltzes in D fat and O wintor are easier, but when trying to play bis Etudes in G flat and A flat, althought I play them through.

and, although 1 play them through.
I do not play them correctly.

My left hand is far inferior to my
right. Can you suggest some exercises for the left hand, some for
the right hand in arpeggios, and
some for better technic generally?

W. F. P.

It strikes me that you are attempting present. One should possess a facile and sure technic, for instance, before tackling Chopin's etudes; and the Salut de Pesth is an admirable device for producing a stiff wrist, unless played with the utmost caution

Diligent study of Cramer's 50 Selected Studies ought to increase your technical facility. Some of these are especially for the left hand, while others make equal demands on both hands. These may be followed by Clementi's studies, which are

equally useful. Cooke's Mastering the Scales and Arpeggios will furnish material for technical drill, also Philipp's Complete School of

Helpful and interesting pieces for you are Chopin's Third Prelude, in G-Major; Cyril Scott's Danse Negre, and Macin other respects; indeed, many prominent enough, I should say. But you would do Dowell's Hexentans. All these, if pracmusicians are without it. For intense well to vary your course by works of ticed slowly and with loose wrist, should

PEOPLE LIKE GOOD MUSIC

"What pleases people most is senti-mental music," says Camille Saint-Saëns, in his "Musical Memories," "but it need not be a silly sentimentality." He is speaking of the music of cafés. "I am not ignorant of the fact that such establish ments employ talented people. But along with the good, what frightful things one hears! And no one would listen to their instrumental repertoire anywhere else!

"Every time anyone has tried to raise the standards and employ real singers and real virtuosi, the attendance has increased. But, very often, even at the theatres, the planagers satisfy their own tastes under the pretence of satisfying that of the pubjudge others by ourselves.

amous manager once said to me, as he pointed to an empty house, 'The public sorgsky by a friend, Professor Nicolsky, ize these gentlemen with Boris' is amazing. Give them what they like, and they don't come l'

"One day I was walking in a garden, There was a bandstand and musicians were playing some sort of music. The heard one of the managers say: "'There, you see, they don't like that

kind of music." "And that kind of music was never played there again."

-Arnold Dolmetsch.

#### FINGERS BEFORE SCALES

"Beyond the faculty of imitation man possesses that of measuring; he measures and apportions in his buildings and his bakings; inches and acres bear relation to each other," remarks Hermann Smith in "The World's Earliest Music," as a preliminary to the following conception of the origin of our musical scales.

"In the primitive making of the flute, the holes were cut to suit the spread of the fingers, and the scales which followed as the result of the placing of holes were accepted by primitive man; the ear got to like the sequence of sounds, and it so worked into the brain of the race, that ages after, it became an intellectually ac cepted musical scale, or relation of notes, and was varied by evolution. . . lengths of the strings, and the distances of the holes spaced for the convenience of the fingers ordained the musical scales."

There is no doubt considerable truth in the above ingenious theory, though probably the discovery of the natural relationship of tonic and dominant and the sequence of overtones had something to do with scale-formation. The convenience of fingers, arms and so forth, however, has modified greatly the actual shapes and sizes of our instruments. To be acoustically correct, the viola, for instance, should be in size between the violin and 'cello; but such an instrument would be inconvenient to hold, and so it is made only a little larger than the violin, but with thicker strings tuned a fifth lower-which gives strings turned a near over-contained and strings turned as the viola a nasal tone peculiar to itself, of very modern examples when he wrote cried as popular, as though this term were the incarnated himself in an instrument. "parlor grand" is succeeding the upright because it will go in the corner of a small apartment. The French horn is curled

# The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

#### ORIGIN OF MOUSSORGSKY'S "BORIS"

THE life of Moussorgsky by Calvoco- not give anything new this year; howsister, Madame Shestakoff,

"The composer was so enamored with sorgsky used some of the principal scenes sun. Beethoven forgot concert-room and the plan that he immediately dropped the in Pushkin's work just as they stood; he audience, the world of time and space fell continuation of The Marriage Broker, of modified others, and finally wrote the away. At times he would touch the key crowd was indifferent and passed by talk- which the outlines of the second act were greater part of the libretto himself. As board in passing, and, his imagination such crown was manureent and passed by talk well advanced; and about September, 1898, each of these different parts were com- denly taking fire, he would remain beside sing without paying the slightest attention, we assume an about Spirmmer, 1999, each of these dutients parts over some one of the spirm extraction of the plane entranced, without hange of his the delightful audonts of Bethover's posed with an incredible rapidity, for in the plane before his circle of friends, anyward position, playing classical entranced by the plane before his circle of friends. the delightful audoint of Beethovers's posses with an increasible rapidity, for in "Symphony in D"—a flower of spring with indide of November the first act avas He himself sang nearly all the vocal parts, leasly at the spirit's imper time between the strain and a parallel part of the parallel parts. And the strain and a parallel part of the opera was complete. He occurred the strain and the parallel parts and crown stood monomics and it an amost of 160,700. As a grouped by this nighty original and in the Consider form in which may are now religious silence as it listened to the mar- On June 13th he wrote to Alexandra Pur- powerful work was very great; everyone scored, and for two hours be maintained. vel. When the piece was over, I went out gold. . . . . 'I have been to see the immediately recognized its grandeur and the same theme. of the garden, and near the entrance I theater director; he tells me that he can novelty."

#### COLLEGE KNIGHTS

University students are often accused that the ardent pursuit of sport produces "Fireworks may be postponed indefi-bunuts in "My Musical Life," Water bunuts in "My Musical Life," Water state to the music cannot wait." Damposch tells us that music can claim nobles in the second act of 'Tamhäuser,' the attention of even the "athletes" upon for instance, clad in magnificent robes.

Boston," he says, "the supers, when an ex- grave of Thuringia. tra group or crowd of knights or peasants and so forth were necessary, were always taken from Harvard University, This became a source of enormous revenue to the doorkeeper at the stage entrance, Our stage manager paid him twenty-five cents for each super, but he not only saw one of these college boys, dressed in pocketed this money himself but charged powered one meany minusers our enarged the students anywhere from fifty cents knights, calmly standing at the foot of the said of himself: "I am virtually selfthe students anywhere from nity cents sugarns, canny standing at the root of the same of more it is an unward, according to the popularity of throne, large spectacles on his nose, busily taught; I belong to no school. I had the opera, for the privilege of hearing it following the action of the opera from a more temperament than talent. There are had the most wonderful athletic specimens close to his eyes.

#### WILD MUSIC

JOHN D. HAYWARD, M.D., an English amateur musician, gives amusing expression to his conservative tendencies in a bright little book, "Chamber Music for Amateurs," from which the following pas-

"My friends who enthuse over some recent cubist composition seem readier to praise it than to avail themselves of opportunities to listen to it, and appear not to be so impressed by the seating of the performance as by admiration that it should majority while some appeals only to the fireworks of broken strings, hammers in performance as by acumination that is shown in the property of the state of the performance and the performance as by acumination that is a state of the performance as a state of the per De code at all. They would use made a state of made is an emotion and or a speakably droll, which also attained epic ever that may mean-because I plead guilty to an affection for simplicity, melody and

subject for a musical drama in Pushkin's about the middle of August, or, rather, Boris Godounoff was suggested to Mous- about the middle of September, to terror-

"Whenever my opera company came to contest of song in the castle of the Land-"But they were not all athletes, and I

remember, one real student among them. new finale." The curtain went up on the first act of 'Lohengrin' and, to my amazement, as I looked up from the conductor's stand, I armor and cloak of one of King Henry's world by his "Spanish Rhapsody," once from the stage. In consequence we often libretto which he held in his hand and many things one must learn in youth

> "'It was wild-it was fitful-as wild as the breeze,

t wandered about into several keys;

reasoned deduction from argument. After grandeur.' and it is presumption on their part to

"He was not the correct pianist, the agile label as rubbish whatever music stirs and virtuoso equal to all difficulties; oh, no "Gibert might have been to a concert pleases the public, and is therefore del but a temperament possessed of a deal

"Music is also a strong moral force in will not blow a sofe; contains a sound on frank sentimentality such as had up in circles because it would be sixteen the lives of our boys and girls. The slo- principle in education, gan, 'teach a boy to blow a horn and he

BEETHOVEN'S GIFT OF IMPROVI-THE ETUDE

BEETHOVEN not only improvised well, but, according to Paul Bekker's recently translated biography of him, preferred it to any other form of playing. "When a mncert tour was planned out he would onders to was purely and improvisation only, leaving the 'clavier-playing' to his pupil, Ries," says Bekker. And again: "In all his public concerts, with the exception of a few 'composition evenings' during his last years, improvisation was the

THE ETUDE

"The rush of Beethoven's ideas at a given moment and their apparently inexhaustible capacity for metamorphosis are That is, of course, intensely human, ressi tells us that "the idea of seeking a ever, it is possible I may be called upon alike amazing," continues this authority. quenchable. Image succeeds image, the spirit ascending in ever-widening circles. who had met him at the house of Glinka's "This first version was much shorter forsaking actuality, climling towards than the final; for the later one Mous- eternity, like an eagle soaring into the

chief item on the program.

"Rics tells a similar story about the crigin of the last movement of the F Minor Sonata, Op. 57. The two men had taken a long walk, during which 'Beethoven hummed to himself, at time roared to himself, high and low, without actually singing a note, the whole way. (Ries) asked him what he had in mind, he said, "I have just thought of a theme moment we entered his room, he rushed to the clavier without so much as removing his hat. I sat down in a corner and he forgot me immediately. For an hour

#### THE PICTURESQUE CHABRIER

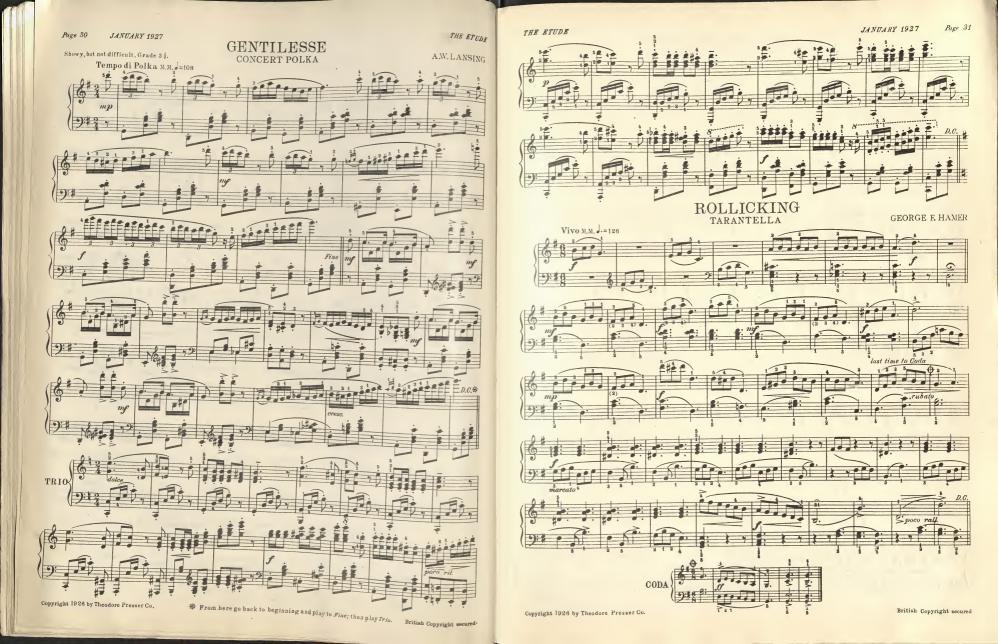
EMMANUEL CHABRIER, best known to the which I shall never reach; but I live and breathe in music. I write as I feel with more temperament than technic, but what is the difference? I think I am an honest and sincere artist."

He was certainly a picturesque one. Edward Burlingame Hill in "Modern It was jerky, spasmodic and harsh I'm description of Chabrier as a pianist as follows: "He played the piano as no one But still it distinctly resembles an air, had before him, and as it never will be but its admirers would indignantly contest played again. To see Chabrier advancing "I know of no explanation of why of a salon ornamented with women of portunities to listen to it, and appear not to be so impressed by the beauty of the some music is agreeable to the greatest elegance, and performing Espoña in a

> To this E. B. Hill adds: "Chabrier was the personification of almost boisterous -Dr. Thomas W. Nadal. since the days of Rabelais." scarcely been witnessed in French art

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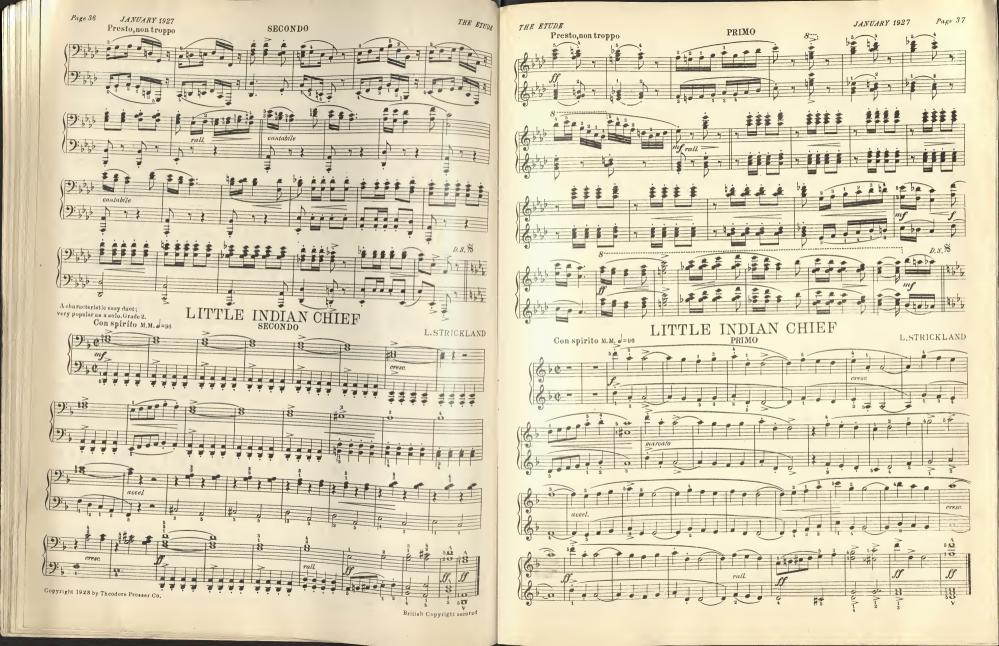


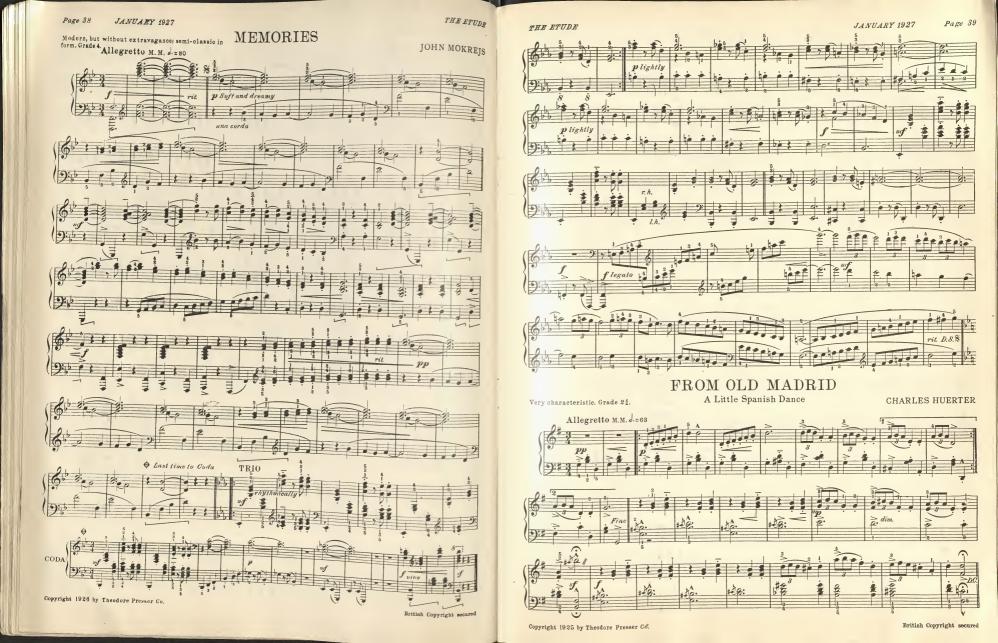












THE ETUDE

Page 40

WILLIAM BAINES

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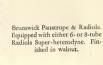
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Second Thursday of Each Month at 8.15 Station WIP, GIMBEL BROTHERS, Philadelphia

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The ETUDE Radio Hour for this year has already included a host of instructive features. Including the artists who have already appeared and those scheduled for December, we have an imposing list which we are presenting alphabetically with the name of each artist and the Stations and dates.

MAE GRAVES ATKINS Eminent Soprano and Teacher of WLS—December

EDGAR A. BARRELL Composer, Pianist, Organist WIP-WGBS-October November, December

Luigi Bocelli Famous Italian Tenor "The Blind Caruso" WIP-WGBS-November

FREDERIC CARDIN Most famous of native American Indian Violinists and Composers WIP-WGBS-October

D. A. CLIPPINGER Eminent Teacher of Singing and Choral Conductor WLS—October, November, December

JAMES FRANCIS COOKE Editor, THE ETUDE WIP-WGBS-October November, December

RICHARD CZERWONKY Violinist-Conductor WLS-December

WILLIAM M. FELTON Pianist, Teacher, Composer WIP-WGBS-October, November, December ERNEST GAMBLE

WIP—WGBS—December FREDERIC L. HATCH Composer, Pianist WIP-WGBS-October, November, December

EDWARD ELLSWORTH HIPSHER Assistant Editor, THE ETUDE WIP—WGBS—October November, December JULIAN JORDAN Teacher of Singing, Composer of "The Song That Reached my Heart" WIP—WGBS—November

MURIEL LA FRANCE Protege of Mme. Galli-Curci WIP-WGBS-December DOROTHEA NEEBE-LANGE Concert Pianist
WIP-WGBS-October

EDGAR NELSON Conductor, Composer, Teacher Director, Bush Conservatory WLS—December

VERNA PAGE VIP—WGBS—December

FRANTZ PROCHOWSKY Eminent Vocal Advisor of Galli-Curci and Tito Schipa WIP—WGBS—October

SILVO SCIONTI Celebrated Virtuese Pianist WLS—November PRESTON WARE ()REM

Music Critic of THE ETUDE WIP-WGBS-December OSCAR SHUMSKY

Nine-year-old Wonder Violinist WIP-WGBS-November JULIAN SKINNELL WIP-WGBS-October

REBECCA SMITT Phenominal Child Seprano WIP-WGBS-November ELLA SPRAVKA

Concert Singer and Teacher WLS-December WALTER SPRY

Eminent Pianist, Teacher and Composer WLS—October ELEANOR STARKEY WIP-WGBS-October

R. M. STULTS "The Sweetest Story Ever Told" WIP—WGBS—December EVELYN WEINKE

Soprano and Teacher of Singing WLS-October LOUISE HATTSTEDT WINTER Soprano and Teacher WLS-November

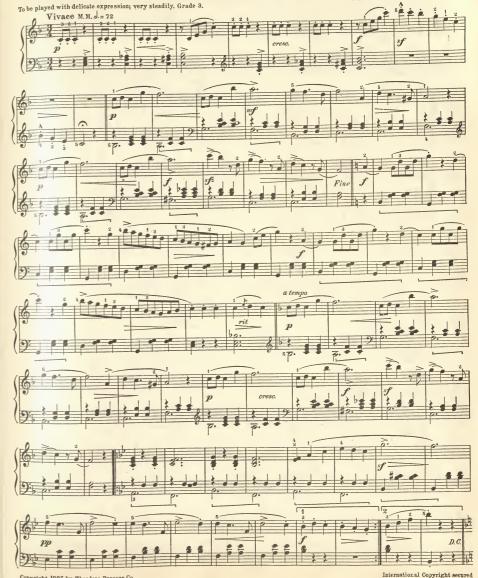
Members of the large professional staff of "The Etude Music Magazine" as well as numerous contributors frequently address "The Etude" audience in

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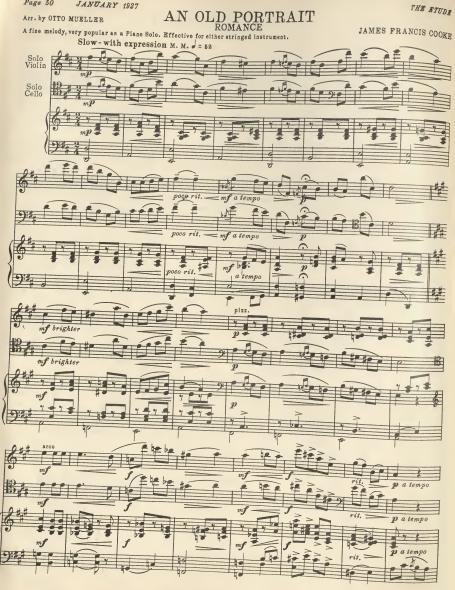
ERNEST H. SHEPPARD



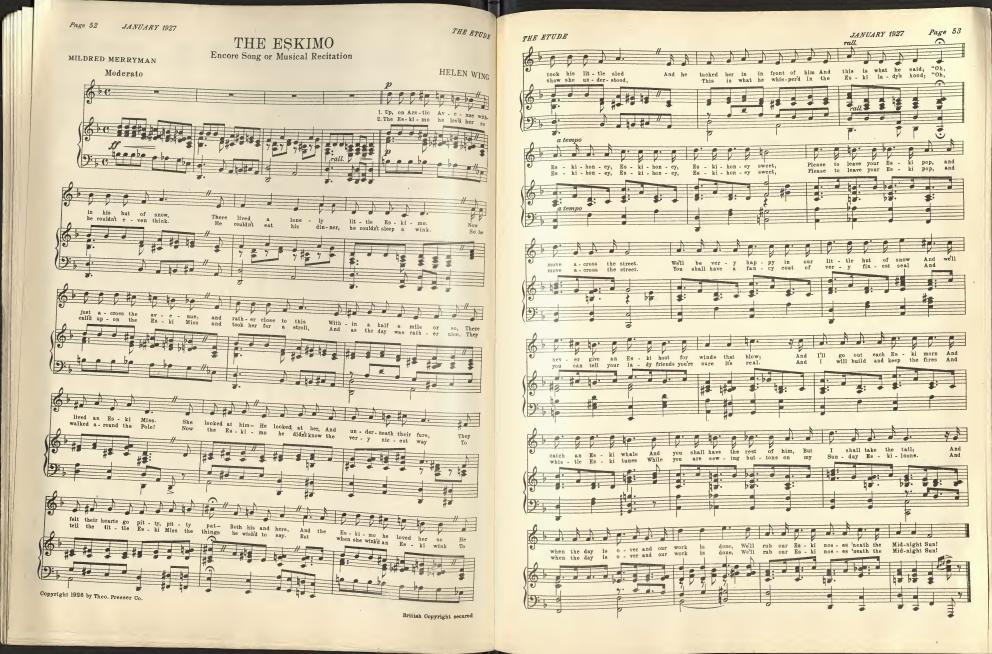


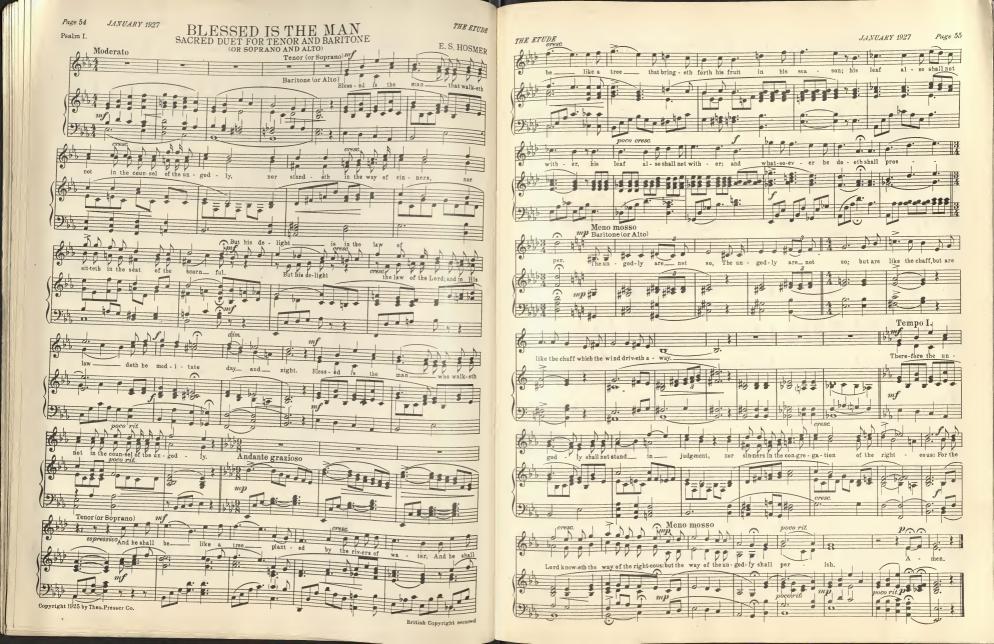


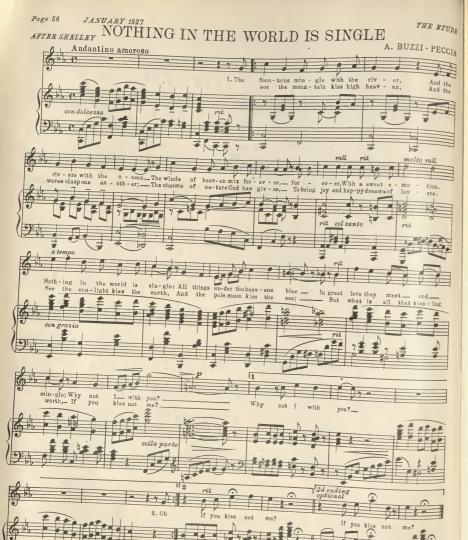
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## Educational Study Notes on Music in this Etude

By EDGAR ALDEN BARRELL

#### Glowworms, by Paul du Val.

## Rollicking (Tarantella), by George F.



#### Our Invincible Nation, by Walter Rolfe.

Glowworms, by Paul ut val.

A very insufactive title this! Mr, du Valts

part of the part

sixteemins is excellent, and the rhythm of the given the control of the chief the chie



(Continued on Page 82)



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WHAT IS IT that gives value to a voice? Makes a voice worth cultivating? Makes people desire to hear a voice again and again? Is it the amount of tone, the volume? Not primarily. Is it the range? Comparatively few of a mixed audience have any clear notion on this point, unless some "phenomenally high note" has been extensively advertised, and is distinctly pointed out by the singer when it comes. Then what is it that determines the value of a voice; decides whether it is fine, medium, or

poor? It is the quality of the tone. Tone quality is the test. The voice is an instrument just as the violin or piano is an instrument, and everywhere the supreme test is quality. Of course, to make a perfect instrument, there must in addition be sonority, volume, compass and flexibility. But these are entirely subsidiary to the quality of the tone,

#### Source of the Forceful

THIS IS TRUE of music in its every branch, both in theory and in pracbeautiful tone. This is why an Ysaye hunts the world over for a perfect violin, because as an instrument it is capable of giving forth a tone such as other instruments can not. With another instrument his technic is the same, the poetry of his imagination, the grasp of his intellect, are the same, but the tone is not there, and he cannot draw it out. So it is with every other instrument upon which men play; so it is in the highest degree with that most expressive of all instruments, the bounds, to forget that his voice is an in-

any more difficult passages, because she I admire Alvary as an artist," he said, "I could not. Many a worthy German lady must admit that de Reszke is the greater, labored, and in the end be another ruined of tone such as Patti could not rival; nor the music of Wagner must be sung, and did she try to. In the recollection of those that if in declamation you carry the voice who remember Patti in her prime, it is not on the brilliant feats of brayura, with the beauty of the tone quality. No matter which she used to electrify the audience, that they love to dwell. It is upon her singing of some quiet passage of sustained

#### Voices of the Past

SO IT IS with Melba today. Because her voice can give out a tone of such beauty she is what she is. The critic and beauty says as what she is. The critic and purposes are one content of the mosician may complain from now until the may give in passages of the most induction is that the voice shall not be given the musican may compan from now until the end of the chapter that she only sings the end of the chapter that she only sings the end of the chapter that she only sings to the end of the chapter that she only sings to the end of the chapter that she only sings to the end of the chapter that she only sings to the end of the chapter that she only sings to the end of the chapter that she only sings to the end of the chapter that she only sings to the end of the chapter that she only sings to the end of the chapter that she only sings to the end of the chapter that she only sings to the end of the chapter that she only sings to the end of the chapter that she only sings to the end of the chapter that she only sings to the end of the chapter that she only sings the end of the chapter that she only sings to the end of the chapter that she only sings to the end of the chapter that she only sings the end of the chapter that she only sings the end of the chapter that she only sings the end of the chapter that she only sings the end of the chapter that she only sings the end of the chapter that she only sings the end of the chapter that she only sings the end of the chapter that she only sings the end of the chapter that she only sings the end of the chapter that she chapt the same of the chapter that she only sings that the same old "harrel organ times," the same old "harrel organ times, the same old "har the same one carret organ times, that the same space of the same s she is not an actress, nor a line musician to the point. She has the much; that will spoil all. That is why the teacher must be the judge. The beout that is not the point. She has the though that will spoul and a part is way the teacher must be the judge. The bevoice, and its power is that of the Stradi. The he has mounted higher and higher each ginnings of forcing, like other bad qualvarius. So long as Melha and Patti, and year and is today a greater artist and a ities, may escape all but a most practiced

of the Italian school that the quality of possibilities or the voice, for the voice, and the tone is all in all. In the Wagner opera is an instrument, and the music of Wags strength is a long work, if indeed it can the tone is all in all. In the Wagner opera is an instrument, and the music of Wags strength is a long work, if indeed it can interpretation depends absolutely upon technical skill. No matter least in this country, has ever made Isolde be sung." and Brinnhilde speak to the people with

# The Singer's Etude

Edited for January EMINENT VOCAL SPECIALISTS

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself"

#### What Gives a Voice Value?

By Karleton Hackett

The Dangerous Precipice

ties. When you come to the final analysis tiful instruments and as such could give a "Have I enough range?" while that which the. When you come to the man analysis titul instruments and as such could give a "Have I enough range?" while that which meaning and a power to that marvelous really determines the value of a voice, the music such as no declarators force could quality of the tone is apparently move.

MELILLI LEHMANN began be music such as no declarators force could quality of the tone is apparently move. ever approach. It is not vociferation, not thought of, or at least is passed by as of voice of light, high character, as a colorastrength of lungs and iron throat, that minor importance. It is, of course, true tura singer. As her voice grew she develmoves an audience, whether in song, op- that to sing the great works a voice of moves an automoce, whether in song, op- that to sing the great works a role of gain to sing the nearlest and more sustained era, or in the drama. The singer or actor power and range is demanded, but of what roles. But she always followed the is simply calling the audience to witness of such quality that people seek any means of escape until the singer has finished?

Every pupil should keep firmly before THE MOMENT any artist, however great, permits himself to overstep the producing beautiful tones; and let him set his mind as the goal of his ambition to this down for a fact that beauty of tone strument, and put power before beauty, and ease of production are so inter-related It is not how loud you can sing, nor marks the beginning of his downfall. No that you cannot have the one without the how high, nor yet with what runs and intellectual grasp, no declaratory power other. The two form the foundation of arpeggios, but it is the tone. For the that seeks to bring out the meaning of good singing and the long life of the voice moving power, the emotional power of each word, can for a moment supply the Everything that is correctly used will thetic quality of the tone. The undis-preder joint has Patti held for so many

A distinguished artist was once speakyears in the hearts of all the people of all ing on just this point in reference to two or range be the goal, let the pupil bend all civilized nations came from the quality great men whom he had many times sup- his energies toward getting as much volof he words came from the quanty great much not into many times apport of the words of the words and the could forced in the same role, Jean de Resider une as possible from his voice, and just sing any higher, or londer, or longer, or and Max Alvary, in Tristan. "Much as so for he never loses sight of the fact that voice to add to the list.

beyond a certain point it inevitably loses TO DEVELOP a voice is a work of time. It must have time to grow, what force and meaning you may put into and as it grows must be watched with the each phrase, the great effect of the whole is utmost care that it develops symmetrically, each phrase, the great effect of the whole is utmost care that it develops symmetricanly, lost if the singer forgets that his voice is an Above all, it must not be forced. It is though his voice falls short of our demonstration of the toucher is regardless of cones. staging of some quiet passage of sustained.

\*\*Real Hursanger Torgets that his voice han a casy, if the teacher is regardless of consessinging in which she could pour out her instrument, and that the power of an in
\*\*casy, if the teacher is regardless of consessinging in which she could pour out her sugging in which she could pour out her assume to move depends upon its tone, quences, to obtain a very rapid increase voice in all its limpid purity, which pro-Alvary sought to produce his effects by of power, and gain several additional plane, but which remains in the memory declaration, and when carried away by notes. But this is simply forcing the voice, declamation, and when carried away by notes. But this is simply forcing the voice, the excitement of the scene, forgot that and as sure at one day follows another A N OLD ITALIAN teacher of sing once said: "You must learn to advise the control of the scene of the will result in a strain.

voice than any voice could stand. He Next to the quality of the tone, that forgot that the voice is an instrument. which makes most for the value of a Just how far the voice can go, how much duced. The first requisite for case of provarius. So long as Metha and Patti, and Pass and in bount a greater arise and a rice, may escape an our a most practiced those in the years to come who shall have better singer than ever. He knows that ear, but it is then that the remedy can mose in the years to come who shall have senter suges, than ever. He knows that car, but it is then that the remedy can such voices, sing the "barrel organ tunes," the great effect, that which thrills an air- easily be applied. If a voice is left to the the people will love them.

But it is not merely in the old operas

Controlled that it does not overstep the
of the Italian school that the quality of
the transfer of the voice. For the voice all, but to restore it to freshness and
the transfer of the tr dience, is produced by intense passion, so tender mercies of some ambitious pupil

that, as we say, "it seems as though an one could do that," yet let a singer be eve so great, if he goes beyond that mysterion line, which no one can describe, though all can recognize, and begins to force, he fails of his effect. We know that a wrong. p

It makes no difference what sort of voice a pupil may have, whether large or small, with a wide or limited compass if he will confine himself to music within his capacity, he can sing it so as to give pleasure to a cultivated listener. Then he does not need to strain merely to reach the notes, but can pay attention to the sentiment of the music. If he sings in such a manner with some conception of the music and without forcing the voice, it will grow with each year. In time will be able to sing with case and feeling [ Not as an apology, but as an explanation article first appeared in print some twenty as an application of the first appeared in the first appeared in print some twenty as an application of the print and the first appeared in print some twenty as an application of the print and the first appeared in print some twenty some, have injuried his voice. It is in this contains the production of a beautiful way and the voice and the singer development of the print appeared in production of a beautiful way and the voice and the singer development of the print appeared in production of a beautiful way and the voice and the singer development of the print appeared in print some twenty as an application, and the print some twenty as an application of the print some twenty as a print some twenty as an application of the print some twenty as a print some twenty as a print some twenty a

career as a public singer with a oped in understanding of her art; she begrowth of her voice as an instrument and never demanded of it what it could not do well. In this way, by never forcing the voice, she could always sing whatever music she attempted, until in her prime she was the greatest interpreter of great roles we have heard, because she could sing them. Her voice was an instrument of beautiful quality, perfectly at her command. So the expression of grandeur, of deepest sentiment, of greatest passion, was to her possible, not merely because she could imagine all the beauty of the music, but also because her voice responded to her. What she desired to express she had the means to expres

This is the test of the great artist. The audience does not know and cannot know how perfect an image of beauty there may be in an artist's mind. The audience only knows what he makes them feel by tones he actually sings. Let the music be never so beautiful, the poetry never so perfect, if the voice is rough, or harsh, or the singer labors and grows red in the face, he cannot produce the effect of beauty and repose. A great artist may win our admiration by wonderful interpretation even comings, not because of them.

sing first. Anybody can learn to shout at any time, but if you learn to shout first, you will never learn to sing." It is because so many singers feel them-

selves wanting in the art of vocalizing that they begin to lay such stress upon declamation and interpretation. But declamation, so-called, is usually not singing, and interpretation in the highest sense is absolutely dependent on a finely attuned instrument We study the art of singing not as an end in itself, but merely that we may adequately sing the music of the great mas-Technic for itself alone is nothleast in this country, has ever made Isolde and Brimblidd speak to the people with such power as Islit Lehmann, except personal Ray of the student asks of his teacher? ralarses." When we hear argust along those parts, with all that means, which the is to express him strument by which he is

#### THE ETUDE Singing the Masters

ters is every singer's ambition, but clined," is as true of voices as of anyit can only be as a result of long, steady thing else. development both of his artistic perceptone be rough, or forced, or tired, there artist.-Music

is something radically wrong somewhere. SING the music of the great mas- "As the bough is bent, so is the tree in-

As the voice starts, so will it grow, tion and his voice. The two qualities de- If the first ideals of the pupil are ease, manded of an artist are a tone beautiful and beauty, and repose, his voice when and sympathetic, and repose. If these he has reached maturity will likely have two qualities are to be found in the fin- very different qualities than those it would ished artist they must begin with his first have had if his first thoughts had been all lessons and grow with his growth. If for power and compass at whatever cost, the young student does not produce his For it is tone, clear, beautiful, ringing tone. tone with ease, hard work and more diffi- that flows out so easily it seems as though cult music will not give it to him. If the it were making itself, that marks the great

The words should be read slowly, dis

tinctly, with a low, musical tone of voice;

and with these there should be the utmost

When some ease has been acquired in

this process, then it is time to begin to

the same attention to their neat delivery

and to the interpretation of their chang-

Persist in this course until it becomes

#### Words! Words!!! Words!!!

By Evan H. Edwards

"THE words! The words!! The Perhaps no device leads to quicker and words!!! Without the words there is no more satisfactory results than the careful accent; without the accent there is no reading aloud of the text of a song under

Such was the advice of Sir Charles Santley-for long accepted by England as her greatest interpreter of song in his care in the feeling of their sentiment and own language-when addressing a group making it manifest in the voice. of young people about to undertake a vo-

No longer are audiences satisfied merely translate this same text into song. Withwith a pretty voice warbling a pretty tune. out affectation, try to sing the words with More and more they are demanding that they know "what it is all about." Moods they may enjoy; but along with these they demand that they shall have the words delivered to them in a manner that is intel- "the natural way of doing." Inspiration ligible and that will "tell the story of the to continue will soon come through the in-

ward realization that songs have taken on How shall the singer acquire the ability new meanings and a growing interest never to fulfill this demand?

#### Develop Your Own Possibilities

By Charles Tamme

Your own personality, your own pos- dividuals are alike, neither are their varsibilities, your own vocal gifts-these mean ious physical attributes alike. The spaces more to you than all the characteristics of the resonating chambers will differ as you may imitate. For the student to re- will also various combinations of textures solve to imitate the work of some public of muscle, bone and tissue. A singer forefavorite because he thinks, in range, volume or some other characteristic his voice paratus, not natural to it, will, in time resembles that artist's voice, is a great greatly strain and impair its various parts. mistake. Imitating sincerity or industry dom from all strain has been attained there is another matter entirely because this does is the best possible chance for developnot rob one of originality; but imitation ing real power. Indeed there is no fore of results attained is a most senseless prac-telling to what heights certain inherent tice and plays havor with many a voice. physical characteristics will develop if they

First among the injurious results of are only left free to do so. imitation is the meager development of one's own talents which may have proved itated tone is its imperfection. Tone is not far superior to those possessed by another. a separate entity but the assembled result It has always been proven true that talents of all the details which go to make up developed by the individual in his own way the art of singing. If these are merely usually stand highest in the realm of ac- mimicked without the separate attention

complishment Moreover, the imitator relinquishes a the result is lost. measure of his sincerity (no small sac- Beauty in singing as in all else is derifice) for every note he sings. Carried pendent upon the precision with which each into the physical this action often brings tiny detail is worked over and carefully real punishment. Inasmuch as no two in- assembled in its relation to the whole,

An unfailing earmark of copied or im-

#### How Large Hall?

to each detail, any nicety or precision in

As we go on multiplying the number ard, in an appeal that it shall be limited and size of our auditoriums, it is inter- to the smaller number, asserts that the esting to speculate as to the effect this larger hall would be an æsthetic and artismay have upon culture, and especially tic mistake. In a wilderness of space 623 S. WABASH AVE, DEPT. 73 CHICAGO upon musical art which these monster musical sounds dissipate to such an extent buildings will serve in the housing of festivals. In a recent Musical News and even a powerful chorus. Lacking these per-Herald, Dr. Coward, one of the greatest sonal thrills, people will not be keen on of England's choral conductors, has expressed his views:

"Sheffield proposes to build a new public mildly stirring. Under these conditions ball, but it is not yet decided whether it shall accommodate 3,000 or 5,000, Dr. Cowon the wireless."

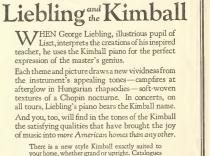
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# Musical Pointers for Musical Parents

Conducted by

MARGARET WHEELER ROSS

Only questions of general interest will be answered in this department. Address all inquiries to Educational Service Department (Parents' Department), The Etude Music Magazine.

Write questions on a separate sheet of paper bearing the full name and address of the sender, of which only the initials will be published.

HAPPY NEW YEAR to THE the temperature of the room in which it life in the musical development of the by those who use it, all have an influence on the length of time that it will remain

are filled with those proverbial "good employ a reliable tuner and contract with intentions," and in which most of us are him for the care of your instrument, that making resolutions to do better in various he may see it often and keep it in condition. directions. Unfortunately, too often we make too many resolutions and, therefore, fail to carry out any of them.

I wish that I might inspire you to cullook upon the possession of a piano as out of tune. It is unconsciously accustoma sort of sacred trust, a real responsibility, and that you might feel that your guardianship of it involves the obligation of protecting it from unavoidable injury, and thing possible must be done to protect it of keeping it in the best possible condition.

#### More than Ornamental

THIS IS what I want you to resolve to do during the year that is opening up for us. A piano should be more than an ornament, a piece of mechanism, an article of furniture or a plaything. It should perfect early tone-training. be a lovable companion for which the family should hold an affectionate regard; and this attitude and spirit can be cultivated if the mother sets the example, and

lives up to it. The tuning and placing of a piano are the two most important features of its life and care; and of these two, for pure musicianship, the matter of tuning is the more vital. Since we have not the space to develop both of these points in one understand that they must co-operate with issue we will consider the question of you in the care of the piano and not tuning, and a few other minor details in smear dirty hands and fingers over the its general care, and leave the matter of its placement until next month.

#### Why a Tuner?

FOR TWO REASONS the piano should be always as nearly perfectly in tune as it is possible to keep it, for its own material welfare and for the correct ear-training of the children who use it. teliable. Put your instrument under the care of a first class resident tuner and let made almost an act of reverence. him go over it thoroughly at least once a year, with an occasional visit between-

hard and fast rules can be laid down for music, or at least have our young people any one instrument. Climatic changes, learn to do so?" —Dr. Frank Crane.

ETUDI. parents, and the hope that is kept, its age, and the number of hours this may be the best year of your used, and the degree of power employed This is the season in which all of us in tune. For these reasons you should

#### Training the Ear

NEVER forget the importance of per-fect tone relationship for the untivate a deep and abiding affection for trained ear of a child. It is unpardonable your piano which you, in turn, might pass negligence to allow a young child to on to the children. I wish that you would practice daily upon an instrument that is ing itself to false intonations and imperfect harmonic combinations. The ear of the child is sensitive and delicate and everyin the habit-forming years. A correct tonal sense will be very necessary should the child wish to sing, or play a stringed instrument, later in life. Most of us are afflicted by the person who sings or plays strings off-key unwittingly, and only too often it is the unfortunate result of im-

Aside from the foregoing reasons the mechanical life of your instrument will be greatly lengthened if it is constantly under the care of a qualified tuner.

#### Care of Instrument EEP a special, soft, sanitary dust-

KEEP a special, soit, sainten, cloth for it and do not use this on anything else. See that the keys are kept scrupulously clean, and let the children polished surfaces, nor wipe it with soiled handkerchiefs, or other unclean rags. Train the children to wash their hands before practicing as faithfully as they do before eating. These may seem trivial and insignificant things, but they are of great importance in the habit-forming years of childhood. Really I think the mother can, without undue sentimentality, inspire in the Therefore you should give as much children a love, a reverence, and an althought and consideration towards selections thought and consideration towards selections the selection of t ing the proper person to tune and regulate musical instrument; and she can make your piano as you do to the employment the privilege of lessons and the practice of a teacher. Be certain that you have a period an almost sacred institution. Someproperly qualified and registered tuner; times I think we should train the "kiddies" and when you have done this, do not to ask a blessing before practicing just as change. Tramp piano tuners are numerous and are generally incompetent and un-

"II'hy cannot we take up music as a Varying conditions will determine how species of fun, to be participated in by often a piano should be tuned, and no ourselves? Why can't we make our own hard and not out the species of the piano should be tuned, and no ourselves?



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### A Character Study of Robert Schumann

By Felix Borowski

(Continued from page 16)

von Wasielewski took the jest for earnest, loud voice to me: 'David speaks very little!' as was shown by the way in which he I replied, 'Not much.' That is nice.' was afterward described the little incident," It was Marie, too, who described their antly,"

father's encouragement of their music. "Our mother," she wrote, "gave us piano lated the amusing upshot of an interview lessons; and every Sunday morning we between Schumann and Wagner in the played for our father. Eagerly we waited 'forties, Wagner's opinion of Schumann, for the moment when my father would expressed to Hanslick was thus stated: go behind his great writing table, pull out the drawer which held his money, and but an impossible man, give us each a couple of pennies from a back from Paris I visited him, told him bowl. We thought that the nicest part of all about my Parisian experiences, of playing to him, for it was the only time musical conditions in France, then of the money was given to us. My father, more- German; spoke about literature and politics over, used also to discuss with my mother —but he remained as good as dumb for what we played; and he gave her valuable quite an hour. One cannot talk the whole hints as to how she might further our time alone. An impossible man!" Schumusical education apart from playing." mann also gave his opinion concerning Even during the terrible days at Dresden, Wagner to Hanslick, "I seldom come into when the master was ill and his nervous communication with Wagner," he said. irritation was a grievous affliction to him. "He is certainly a very able and gifted Schumann did not forget to have fun with man, but he talks perpetually and one the little ones—as, for instance, when he cannot stand that for very long!" played his "Twelve Pianoforte Pieces for Four Hands for Children" with his wife and, as Niccks recalled, "performed the 'Rear's Dance' with exquisite humor, smiling roguishly while imitating with his hands the clumsy movements of the bear.

It was his love for children that moved Schumann to the composition of many works for or about them. His "Kinderscenen" were composed in 1838; and Schumann said of the little pieces, "They came from my heart." The "Album for die Invend." written in 1848, was, as to its first part, composed "for young folk" and as to its second part, "for grown-up folk." Another children's work-the "Christmas Album," written also in 1848-was a special favorite of Schumann's and he wrote of it to Carl Reinecke: "The first pieces in the album were written for the birthday of our eldest child and the others were added gradually. I felt as if I were peginning composition all over again. There should be mentioned too-although it has nothing to do with music-that for several years Schumann kent an album in which he recorded the funny things which the children said, the interesting things Joachim and said plaintively, "They don't they did, the little expeditions which the come in." family made to various places, and other interesting details of family life.

#### Increasing Infirmity

TT WAS WELL that so much love reigned in the Schumann household; for as time went on and the master's illness grew, communication with the outer world diminished. This was largely owing to the taciturnity which became so pronounced in Schumann that he would pass whole days without speaking. Friends became discouraged from calling when they found that they could never extract a word from the master of the house. Schumann him- had passed on. self was conscious of his peculiarity which, it seemed, he was unable to control. "Don't think I'm sulky," he once said to Mme Voigt, "if I cannot always reply when spoken to."

This taciturnity had, as well, its amusing cestry side. Ferdinand Hiller related that once he took Concertmeister Schubert and the foreshadowed during his student days? French composer Felicien David to call upon Schumann in the days in which that illusions similar to those of Schumann? master was living at Dresden. They were received in a friendly way and asked to man as a critic? sit down. "Schubert and I," said Hiller, 5. Tell somethin "kept on talking, chiefly in order to break the almost painful silence that had fallen on us after the first greetings were over. Schumann and David listened to our talk then work, work as hard as you can and without making any remark, in spite of the never allow yourself to be discouraged by opportunities which we gave them of doing any setbacks. Everything comes to him so. After some time I began to feel op- who tries hard enough."-PADEREWSKI.

people?' We were much amused but Herr pressed. Presently Schumann said in a Schumann's comment, as he smiled pleas-

> The Viennese critic, Hanslick, also re-"Schumann is a highly gifted musician When I came SCHUMANN'S fits of dreamy abstrac-

breath, his remarkable indecision, made him impossible as a conductor; and it was as the director of the Düssledorf orchestra that the master spent his later years. Ofter he would stand before the orchestra and forget to give the signal for the composition to begin, so that the concertmaster occasionally would do it for him, receiving a grateful look from Schumann in reply Nor was he able, once the work had been started, to communicate his desires to the men. Once, when Joachim's "Hamlet" overture was being rehearsed, Schumann found that the horns did not come in at a certain passage as they should have done He remarked upon this deficiency to the composer afterward. "They didn't come in," he said. "Perhaps the parts are not right." Joachim suggested. "Yes," Schumann replied, "I saw to that myself." At the next rehearsal the horns failed again Instead of applying to the players for an explanation or of berating them for their inattention, Schumann turned sadly to

tion, his habit of speaking under his

For many years people carried a memory of the composer as he walked languidly in the gardens of Düsseldorf, his mouth pursed as if he was about to whistle some thing, occasionally lifting his lorgnette to observe in a dreamy fashion a passing acquaintance. Neither Schumann nor his music were popular at that time. When he was engulfed in the darkness of the madhouse, a few friends carried recollections of Schumann tenderly in their souls; but the master had long been released from his living death before the whole world knew that a great genius had lived and

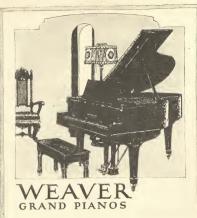
#### Self-test Questions on Mr. Borowski's Article

1. Tell something of Schumann's an-

2. What two momentous events were 3. What other eminent composer had 4. What admirable qualities had Schu-

5. Tell something of his family life.

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HE MANY excellent books now to be had on the subject of organ playing give ample advice on the cours to be adopted by an earnest student desirous of obtaining a sound technic on hi instrument.

There are, however, a number of suggestions which may be added to what is generally recommended in most organ tutors. An experience of about thirty-five years as an organist and teacher of organ playing would make it seem that the following advice may be of service to many young performers upon the "King of In-

#### Pedalling

The greater attention paid by modern performers to toc and heel pedalling, as opposed to alternate feet, necessitates special practice to enable a performer to acquire free use of the ankle joint.



In addition to practicing such exercises with the feet alone-and they should each be played three or four times-they may be played with the left hand added in the



A few minutes of every practice hour devoted to Exercise 1 and to the following (played also with both the feet and hands) may be found beneficial:



one of the great obstacles to be overcome who deplore the losses inseparably inin organ technic is the playing of the part cluded.

one wno aspires to oe a good organist dized, though they exist, are nearly always questioned. This impaired entities and os a time holding should—can remember that, while the left on the ragged edge for support of money not carry far.

If a pretty give hand takes the bass part in planoforte play—or attendance. "The Messiah" or "Elijah"

These are generalities, and as such can often she did.

# The Organist's Etude

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#### Improving Organ Technic

By Henry Hackett

ing: hence the difficulty of keeping the particularly in those cases in which stops left hand from duplicating the bass.

The regular practice of classical organ hand. music, particularly that of Bach, tends to overcome this difficulty: but in order to develop concentration on this special phase MANY A performance is rendered in watching others, it can be said satisficially develop concentration on this special phase develop concentration on this special phase of organ technic, it is of great assistance are to be turned. These delays, frequently proximity did not sing, and the scale runs to practice, first, the left hand and, second, occurring when both hands are fully occuthe left hand and pedal. Try it, and see pied and can ill be spared, can be pre-counted non-singers. Without averaging how astonishing are the results.

mony to be incomplete, but the gain in of the page near the turn-over point at mit it? technic is of untold value. When all of which one of the hands can be spared for the piece is practiced, this concentration on a moment. the left hand can still be studied by playing, say, the right-hand part on the swell organ and the left-hand passages on the great organ. One thinks more of the left and in this way than when both hands are occupied on the same keyboard.

### Practicing on One Combination of Stops

THE MERELY technical part of organ octave above, and also with the left hand in practice from the management of the tune into creditable organ music while instops, the latter being a department of its own. It is therefore advisable to prac- gained, tice new music on one combination of tice new music on one combination of stops, the only departure being the changes I T is NEEDLESS to say that piano-cause every stripe of singer was dragged in lively church singing because every stripe of singer was dragged in. Quite naturally some of the material

from a technical point of view, it can be when frequent access to an organ is some studied in other ways. A clear idea should what difficult, of practicing the manual the printed copy as to what registration since this enables one to devote the massingly or unitedly, led many a flock. But is to be used, and the exact places where jority of the time spent at the organ to just as often someone, with or without a

ing, it takes a middle part in organ play- save hesitation in the flow of the music,

#### furning Pages

vented only by the memorizing of a few one knows this indicates that the former The omission of the right-hand part of measures before or after the turning, as "singing church" has languished. Is it all the score will, no doubt, cause the har- there is often a place on at least one side right to accept the fact as well as to ad-

#### Hymn-Tune Practicing

A young organist can find useful material for practice in the hymn tunes of the next week's service.

By playing the treble part as a solo either in single notes or in octaves, the tenor and alto part with the left hand on another keyboard and the bass part practice should be entirely separated with the pedal, he turns a simple hymn dependence between hands and feet is

of keyboard which would occur in the \* torte practice is of meaninanc occasi in. Quite naturally some of the material confining course of performance. By this to the organists, particularly the study of was good and a larger mostly negligible. ordinary course of performance, by this to the Organia, particularly the study of was good and a larger mostly negligible, method one is not worried by stop change polyphonic music such as Bach's Inventions, but out of it came the good congregational transfer of transfer or the proof of the control of the control of the came the good congregational transfer or the proof of the control of the c method one is not worried by stop change polyprome induction that the property of the property When the music is thoroughly mastered Advantage should also be taken, especially be formed in the mind and transferred to parts of organ pieces on the pianoforte,

### About Congregational Singing

By Albert Cotsworth

Part I

WE ARE creatures of habit. Cus- still qualify as drawing cards. Novelties toms, laws, usages generally exist languish, save exemptionally. as the result of experience. Dut of unoce sensesponned grows of public bood the Prayer Book (capitalizing none of them are immutable. They may opinion, the daily papers, accords slight means, of course, the Episcopal Church none of them are immutable. They may opinion, the daily papers, accords slight means, of course, the Episcopal Church)

And the adage hath it that peoples must torio as obsolete and views part singing as a section of hymns. One said of these was alter slowly, but nevertheless they change. I consume of the state of Every organist knows quite well that to newer forms there will always be those Church music is beneath their notice.

gregational singing in enurcies is oil that as to survival. Some other ways of mass It suffers when leadership suffers. It lacks feations long before his worse once taken and the survival of the control of the contro He who has studied the pianoforte besinging are squarely being forced into the spirit when enthusiasm dies. And enthusiin. To these we sang tunes from "Such He who has studied the pianoforte besinging are squarely being toreed into the spirit when enumerous mes. And entities
in. To these we sang tunes from the
fore taking up organ playing—and everydiscard. Choral societies, unless subsite as it is purpose or service is Church Choir" or "Cantus Ecclesia." Such

toms, laws, usages generally exist languish, save exceptionally. The attitude

be modified by details. In a close and interested observation of a year and a half of going about city churches there has been found so depreciated a sense of former singing vigor in these places that the deductions above given are warranted. The habit of doing things wholesomely as a body is decidedly altered—as altered, for example, as our attitude toward sports

THE ETUDE

#### Golf and Church Singing

WE PLAY ball or golf or billiard somewhat, but we really enjoy them from bleachers or galleries where experts show us what we cannot do. But with this difference in church music-the pews do not deputize the choir loft to do their singing for them. The pews listen, as a rule, to the set music as a form of entertainment. The invariable mark of approval is: "We enjoyed the music." The hymn singing is submitted to variously, have to be drawn out or pushed in by ranging from fervor to bored indifference.

Forgetting to ask the observer why he wasn't doing his own part instead of

#### The Changed Spirit

A NSWERING ourselves, an elderly person discerns that the causes which made for fervent praise of united voices in hymn and Psalm when life was younger do not now prevail. In this part of the world social life and amusement formerly centered about church life. If a peripatetic singing teacher came around in the sixties of the last century the joint schoolhouse and church was the meeting center and people sang, or tried to sing, together because it was one way of obtaining pleasure. And singing in one of the "conventions" of George F. Root or L. H. South-

#### The Organ's Predecessors

PRIOR TO those days emergency did Is not a seen and the same places much place and place as the organ to just as often someone, with or announced changes of stops are to be made. A little such things as are impossible on the for-tuning fork, "raised the tune". The other night at "Hobo College" a pianist played for the "down and outs." Her success incited one young fellow to offer a song. It was prose doggerel about the hardship of an old employe being let out without pension, and so on. The singer fairly yelled his way through. Then he grinned and said: "Oh, h-1! I set that too d-d high." There have been many occasions when such fact was true as a willing spirit "raised the tune" in meeting. People sang toms, laws, usages generally east magutant are exceptionary. Are stutting "hymn books" without notes. In my use, as the result of experience. But of those self-appointed guides of public hood the Prayer Book (capitalizing 1) And the adage hath it that peoples must us to as obsouch and years part singing as a section of hymns. One each of these was change as times change. In the adjustment an inferior manner of musical diversion. Sung at every service. This was my unit possible to the control of t in organ technic is the playing of the part all cluded. It may be a bit previous to him that concevery organ console would be "Think left and console would be "Think fore taking up organ playing—and every—discard. Choral societies, unless suma—ann is in when its purpose or service is Church Choir" or "Cantus Ecclesia. Show one who aspires to be a good organist—dized though they exist, are nearly always—questioned. And impaired enthusiasm does a time holding two books! But all right as a so if a pretty girl shared the burden, as so

as well. My infancy knew first the the use of Christmas hymns become promi-Litany Hymn, "Saviour, When in Dust," nent, It seems strange that Phillips and "Sicilian Mariner's Hymn"; my boy- Brooks' "O Little Town," written in 1868, bood shared in "Jesus, Lover of My Soul," should have to wait as long as it did for "Rock of Ages," set to their familiar tunes, general acceptance. But then it is stranger that Mason's "Antioch" wasn't particularly meter hymns-they were the anchors of a Christmas mood until well into this centhe sixties, the war period, along with "Old tury, although the use of the "Messiah" Hundred" set to "Before Jehovah's Awful theme was in the composer's mind in the Throne." The seventies were thickened beginning. In the present day "O Master,

In the eighties prosperity's boom of 1879 saddle as ever. brought in the militant spirit, when "On- In any analysis it could almost be preward, Christian Soldiers," "The Church's dicted that this is the favorite church One Foundation," "Hark, Hark, My Soul," hymn. Again and again do the compilers fought for place and pushed back "There seek to annex the Lutheran chorales. But is a Land of Pure Delight," "The Shining apart from their own environment they do Shore" and "Sweet Bye-and-Bye." Those not "go." Once I've heard "Nun Danket" were the days when the sentimental Gospel register. The minister told the people about Hymns secured right of way for simpler it and why he wanted it, and urged them souls. One of their strongholds was the to try. The choir had evidently rehearsed printed union of text and music, and they and were alert, the organist played its had part long before in producing what semi-breves as quarter notes, ignored the were eventually called "hymnals." One of hold closing each line, and had his good

Hymn Styles Change

THE ETUDE

#### Philip Phillipp's, the "Singing Pilgrim" of More Changes

use of hymnals and survival of fittest

in both words and music, mixing the old IMES CHANGE in hymns themselves judiciously with the new. Particularly did with the after-war repentances: "Nearer, Let Me Walk' and "Dear Lord and Mas-My God," "Abide with Me," "O Paradise," ter" have pushed aside "Lead, Kindly "Sun of My Soul," and "Jerusalem the Light" and "Art Thou Weary," but "How Firm a Foundation" rides as firmly in the

ody and words on the same page was pedals coupled for a sturdy lead. It was impresses the clergy because of Luther, is hopelessly unsingable for even above-the-THE NINETIES brought the universal average congregations.—The Diapason. (To be continued)

#### A Cappella By E. Heber Evans

A CAPPELLA-a la cappella, to be more ists" of the Russian choirs, who sing alexact-signifies literally "at the chapel;" most an octave lower than the usual bass that is, "as at the chapel." The phrase give a wonderful solidity to their music gets its significance from the fact that in 
In European choirs the upper parts are important ones, do at least a great deal of Rome, the Dom Choir of Berlin, the Ma their singing without instrumental ac- deleine Choir of Paris, and in the great companient. And thus "a cappella" has cathedrals of Cologne, Vienna and of all come, by association of ideas, to signify England, only male voices are used. unaccompanied choral singing.

vogue in America only within recent years, and the choice will always be a matter o greatest perfection. The famous "octav- and loveliness.

gets its significance from the ract that in Europe nearly all the choirs of the chapels (or churches), and especially of the more to churches), and especially of the more

The male or the mixed choir has its par This tyle of song, which has reached a ticular advantages as to musical effects has a long and honorable history in personal taste. With either, a cappella Europe. The singing in the great chapels song may be heavenly, and especially as it of the early centuries was unaccompanied, swells, recedes and warbles along the organs not becoming at all common, even groined roof or down the arched colonin the most important churches, till in the nades of a great cathedral. Badly done, sixteenth and seventeenth centuries. In it should be used only as a means of torthe Russian or Greek churches they never ture. But success, once achieved, brings have been introduced; and it is here that with it the satisfaction of producing unaccompanied singing has reached its strains unsurpassable in their pure beauty

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especially music, become a vital part of musical than ourselves, but because there a country's life. Sporadic concert-going are generations of detaction in that direction of detaction in that direction of detaction will attest. All tion behind their tastes."—Samuel A. classes of European people hear good mu-

"By habit and education, the arts, and sic, not because they are intrinsically more

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KERN, C. W. 23435 Camille, Scene de Bailet. 4 .4: 23437 T-tilight Meeds. 33/2 25 LEMARE, EDWIN H. 23449 Andantine in D flat .4 .35 MORRISON, R. S.	SAAR, LOUIS VICTOR
LEMARE, EDWIN H. 23449 Andantino in D flat	WOOLER, ALFRED
2349   Andantino in D Hat.   4   35	ANTHEMS
NEWTON, ERNEST 23446 Country Dance, A	
23445 Sailor's Dance. 21/2 25 RISHER, ANNA PRISCILLA 23349 Cleary The	20659 Turn Thy Face From My Sins
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THEOREM	

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#### The Meaning of the Keynote

heard just once or twice and find we but it has many others. The most promiheard just once or water and arrived by the property of the pr up. But, have you noticed that, before we of "C." leave it altogether, we always hum a few There are sufficient overtones tucked or slight turn-just to "end it off?"

Otherwise the tune pursues us like angry

It is a remarkable fact that every simple birds after a hawk.

Just to test this fact of the indispensa- being merely "shadow notes" or overtones. bility of an ending, let us sing My Country though we use their respective keys in binty of an enoung let us sing any volume.

This of Thee and stop at the next to the playing them.

Last note, that is, if doing so is humanly

If the piece is in the key of C (meanpossible. Then let us notice the result on ing that the main note is C), we really our own feelings

sections making what are called "over- finality-home.

We often try to hum a tune we have tones." In the note "Middle C," for in heard just once or twice and find we stance, the main vibration is the "C" tone.

notes—a little triplet or run up the scale away in a single note to make up a whole piece!

melody has but one main note, all the rest

play C in its different aspects, now em-Why is an "ending note" so important phasizing this overtone, now that, yet a piece?

Every melody is made up of but a single This is why an ending note is so im-Every merooy is made up of but a single in the content and variations on that note.

A single note is made up of many sounds. It vibrates along its length in It means, to the restless, wandering spirit,

#### Gems Found in a Treasure Trove

By Stuart Paddington

mation for the earnest student of music The author of this article, in search of can ever be found in such books as Grove's information about the Personne Sear, macros this sentence.

Itative and definition every smallest subject, this book opens to the peruser the Mongol invokes introduced by rotzons new and spacious, and triggs one remainded by an imperial visit obbetting to develop within himself that habit of all semidones, and so reduce the scale to a second service of the search can ever be found in such books as Grove's information about the Pennatonic Scale, eternal seeking for facts behind facts, one of Pentatonic form." personalities behind personalities. The Imagine governmental head contributors to Grove's Dictionary are men such things as semitones! It is incomand women of eminent educational and prehensible to us of the two wieth century, critical position; and whatever you wish And yet, perhaps it isn't a half-bad idea. to learn—from the origin of the word Please O Noble American Solous, hurry "scale" to the development of the Sym- and pass a law forbidding to lerribly long

VALUABLE, and indeed invaluable, infor- bit of real humor peeping is a of its pages,

phony—is here explained very thoroughly, successions of minor seconds and major Here and there you will happen on a sevenths!

#### Pure Laziness

By Everett Shepard

always drumming away at the piano, using musician, you are showing great weakenergy that should have been properly ness to drop it. Even if you are taking directed. He tried to justify himself by lessons for your own pleasure you should saying he "would never be a Mozart," not be careless and shiftless.

but in his case it was pure laziness. The time may come when you would But mare you never text this way? You give wortest to be master of the particular have been struggling with a difficult probe places of technic which, through pure lem and you throw up your hands and ex- lazineze, you neglected. claim, "Oh, what's the use of being so I this his you, if this 'gets under your particular! I'm not going to be a famous skin," think it over! Do not try to ex-

reached that point in the mastering of your overcoming your difficulty.

He world not practice. Yet he was problem to realize its worth to a "famous"

But have you never felt this way? You give worlds to be master of the particular

musician. I'm just studying for my own cuse yourself by false justifications. You leasure!"

will spend more time later blaming your
If you can play well enough to have self than you could ever spend now in

Letters from

Letters from

Playing Musical Poems Before

To The Error Interest of the Control o

## Organ and Choir Questions Answered

By HENRY S. FRY

Former President of the National Association of Organists, Dean of the Pennsylvania Chopter of the A. G. O.

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Acolene
Voz Celeste
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Fiute Quality (deep) Intended for imitation

of reed tone—hut or string quality slightly out of tune with another set—produc-ing a beautiful undulating effect. We presume in your organ it is quite soft—undulating with

in your organ it is quite soft—uncutating with the Acciene.

The Bourdon Treble and Bass stops are distince front pilch, or one octave lower than stops at eight front pilch.

You omitted to name your pedul stops.

For hymneume playing we would suggest that the following registration be prepared:

GREAT ORGAN Open Diapason Dulciana PEDAL ORGAN Bourdon COUPLERS Swell to Great Swell to Pedai Finte d'amour

Fluir Harmonia:

Play one high matter on the Swell Organ, with Yedala. When ready for singuige of hymn by congregation and direct to Fedal and a processing of the property of the property of the property of the processing of the

Q. Having read many of your registration suggestions in "The Erude," I would like to know how I might obtain the Clorinct, Viola and Tube on an Organ with the following stops:

O 1 am trying to learn to ploy the pipe secure a suggestion of the Yiola in the Tenor some. We have no treacher here, 50 am trying to the secure of the Consequence of the Yiola in the Tenor secure of the York o

part as a solo, or obtain contrasting powers on of the two touches.

O. My problem is how to go on with the united electron of any directory-order of the two touches.

O. My problem is how to go on with the united electron of any directory-order of the two touches of the two touches of the two the two touches of the part of the

O. Haring road many of your registration memoraners, and one of was which of to have appeared to the properties of the property of the properties of the pro

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A Pew Carlous Vocal Inquirlea.

O. (1) What is the difference between a sense of the considered.

A Pew Carlous Vocal Inquirlea.

O. (1) What is the difference between a sense of the considered.

A Pew Carlous Vocal Inquirlea.

O. (1) What is the difference between a sense of the considered.

A provided the considered of the conse

a Valse, Chopin, Op. 64, Nos. 1 and 2— eight against three.

9. How is uncaser of Chopin's Volse,
10. How is uncaser of the control of the co

he belief and the remains passages.—E. II. Co-lumbia, S. Cue to play this (Chopie, Do, 84, No. 2) and similar passages smoothly, each band should be practiced separately many then play them together. In this way you will eventually sacceed in giving a perfectly case where you must not let your left hand know what your right hand down. It might allow what your right hand down. It might allow what your right hand down. It might matical performance would rarely be satisfac-(Or) the same particular to the property of the Country of the country of the particular of the Or, S. No. 1, play as written, but play the Go of the second measure, then play all the rest riferraduads, to the end more and more The Marketta Country of the Country To Study, or Not to Study, and How

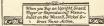
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# SCHOOL FOR SINGING

F OR GETTING new business and holding the old pupils there is nothing like the pupils' recital. The recital is the teacher's show window. If you have good nunits nut them in the show window and they will bring in new business. Every merchant will tell you that he could not do business without attractive show windows.

After you get through with one recital begin planning immediately for the next Do not let the interest die down. Have recitals at regular intervals, weekly if you have enough pupils to warrant it: if not weekly, every two weeks. The "fortnightly recital" sounds well to music patrons and the general public, If your class is not large or advanced enough to functions. admit of giving weekly or fort-nightly recitals, a recital every one, two, or three months will bring good results. Some teachers consider an annual recital sufficient, which they make as elaborate as possible. Yearly recitals are rather too mind. infrequent, however, to do much good. At although they are much better than none

S OME VIOLIN teachers never give recitals, and then wonder why they get so few new applications for lessons, and why so many of their pupils give up study altogether, or go to other teachers, If they would investigate, they would find that most of the pupils they lose go to teachers who give regular recitals.

Every business has its rules and customs -and music teaching is a business as well as an art. One of the best established customs of the wide-awake and progressive music school and private teacher is the giving of pupils' recitals at regular intervals. The pupils expect it: the public expects it; and the school or teacher who neglects following this custom is bound to suffer in lack of patronage. One of the reasons why regularly established music schools and conservatories which employ a good sized staff of teachers enjoy a steady and increasing patronage is because they are able to give frequent and interesting recitals. No school or conservatory neglects this branch of the business. Why then should the private teacher imagine he can get along without giving recitals? It simply cannot be done

#### The Social Side

THE RECITAL has its social as well as its business and artistic side. When recitals are given, the pupils taking part get to know one another and many pleasant acquaintances are formed. A spirit of rivalry is also created, for each tries of rivary is also created, for each tries to out-do the others. The result is that audience, and all the other things which utation and who cares only to teach a to our-go the others. The result is that there is better attendance at lessons and go to make up a graceful and pleasing chosen few selected on account of their rehearsals. Pupils practice better, give more time to memorizing their pieces, and continue their studies longer. There are thousands of music pupils who would not take lessons at all were it not for the chance of playing in public at recitals,

One of the first questions many parents ask when looking for a teacher for their children is, "Do you give recitals?" If the answer is in the negative, they are the answer is in the negative, may are running gassages because they and it easier means the least important. Finger exers nest in sliding can be practiced, and were likely to look further before envery likely to look further between to substitute the open string, times the class on one string nave oven very neighbor class of the c

it is the canary that is the sweetest tourth nager is, moreover, very important singer, and the parrot that can talk the in octave work, and if, through neglect, it most volubly, which command the highest remains weak and wobbly, no satisfactory most volubly, which command the highest remains weak and wobbly, no satisfactory prices and are most in demand. The work can be done. We all know the immute canary and parrot are not wanted. portance of five-finger exercises in the In the same way the young man or training of a pianist. A violinist, too, woman who can play or sing skilfully must have exercises for the training of his is very popular in society. Violin play-ing, if the performer is really skilful, siduously.

The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself'

#### Getting New Business

so thoroughly that he simply cannot for-

get. On the other hand, the pupil who

plays only for home folks, his teacher

and himself, feels that mistakes do not

matter and allows himself to become lax

Giving recitals is laborious work.

Many teachers try to avoid them by ad-

vertising or by appearing frequently in public themselves. Of course these things

help to a certain extent, but they do not

recital as business-getters. Human na-

ture is selfish. The pupil is interested

in himself: he wishes to shine as a public

performer, and is interested only in a

languid way in his teacher's performances,

It is also becoming well known to music

patrons that it is not always the violinist

is the best teacher. People who are look-

ing for a teacher are more convinced of

Publicity

whose pupils you have heard in a recital.

appears in public himself with reasonable

The violinist who is always sure of

ing the teacher play himself.

who is a brilliant public performer who

by any means fill the place of the pupils

in his memory work.

complishments, and the violinist is in is capable. The fear of breaking down universal demand at musicales and social in public causes him to learn his pieces

#### Social Prestige

ESPECIALLY is the young woman violinist a social favorite. An instance illustrating this point comes to my At a theatrical performance in New

York City, a young actress, who was really a practical performer on the violin was one of the characters in a play. She had no great amount of technic, but she had a good tone, excellent intonation, and an exceptionally good command of the vibrato. She played nothing more difficult than popular songs of the day, with piano accompaniment, but so well did she play them that she was the center of attraction, was forced to respond to five encores, and could have got twenty had the stage manager been willing to let her acknowledge all which the audience would have given her. There was a very good professional orchestra which played between the acts, but it failed to get an encore. All the applause went to the girl

At social affairs the girl violinist seems A DVERTISING is good only to the ing, let us say, F sharp and D in the third extent the iteration of the ing, let us say, F sharp and D in the third and not nearly so much is expected of It is better in the larger cities where her in the way of difficult selections. In people are often forced to depend on adthese days of advanced piano playing, the vertisements in the music journals to find pianist is expected to play something of a teacher. In the smaller cities and to ing shift. Obviously, the proper use for great difficulty before she can make much a great extent in the larger ones the impression, while in the case of the vio- choice of a teacher goes by "word of ing of the audience, but not in a difficult linist, a simple solo, song, or melody, if mouth." You ask your friends to recomwell played and in tune, commands great mend someone or you choose the teacher

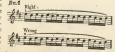
#### The Pupil's Recital

THE PUPILS' recital furnishes adone who makes use of all three aids in mirable training for the violinist who getting business. That is, he advertises, wishes to play in public, in concert or at where to pay in puons, in concer or a separate in puon inneces with reasonators social affairs. The pupil who is exper-frequency, and also gives regular pupils' rienced in recital work is ready for all recitals. kinds of public appearances. He knows The only teacher who can dispense with how to walk on the stage, how to stand, the pupils' recital is the great violinist how to bow when applauded by the who has a national or international repperformance. He soon learns also that talent. Such a violinist is not dependent he must play from memory if he would on teaching. He cares not if he has one achieve the greatest success of which he pupil, a dozen, or none at all.

#### Training the Violinist's Fourth Finger By Charles Knetzger

the use of the fourth finger in scales and the training of the fourth finger is by no to play the fourth finger G sharp, smoothrunning passages because they find it easier means the least important. Finger exer ness in sliding can be practiced, and the

At the bird store you will find that it is the canary that is the sweetest fourth finger is, moreover, every important by the canary that is the sweetest fourth finger is, moreover, every important by the canary that is the sweetest fourth finger is, moreover, every important by the canary that is the sweetest fourth finger is, moreover, every important by the canary that is the sweetest fourth finger is, moreover, every important by the canary that is the sweetest fourth finger is more than the canary that is the sweetest fourth finger is more than the canary that is the canary that is the sweetest fourth finger is more than the canary that is the sweetest fourth finger is more than the canary that is the sweetest fourth finger is more than the canary that is the sweetest fourth finger is more than the canary that is the sweetest fourth finger is more than the canary that is the sweetest fourth finger is more than the canary that is the sweetest fourth finger is more than the canary that is the sweetest fourth finger is more than the canary that is the sweetest fourth finger is more than the canary that is the sweetest fourth finger is more than the canary that is the sweetest fourth finger is more than the canary that is the sweetest fourth finger is more than the canary than the canary that is the sweetest fourth finger is more than the canary that is the sweetest fourth finger is more than the canary that is the canary that is the canary than the canary that is the canary that is the canary that is the canary than the canary that is the canary than the canary that is the canary than the canary that is the canary that is the canary that is the canary that it is the canary that it



is one of the most pleasing of social acThe art of violin playing involves many defeating the purpose of the exercise.

Mastering the Positions

By William Kupper

NE OF THE most practical assets for any violinist is the complete control of all positions-a difficult task which only a player of some experience can do. With this knowledge, sight reading do. With this knowledge, sight reading loses its difficulty, and the player can confidently apply for a paying position. Just as surely as one road of many leading to a city is easiest, so there is a way which, so far as is known, is the best in accomplishing a desired object

Of course, the easiest is the first position. Because the first and third fingers are always on lines, and the second and fourth fingers are on spaces, the same relationship exists between all notes in positions designated by odd numbers. For example, B and D played in the first position on the A string, can be played with the first and third fingers on the D string. in the fifth position. Investigation will reveal that note and finger relations of the second position are the same in all positions named from even numbers.

Overcoming Changes

THE GREATEST value of this information is its aid in helping the player to overcome slow string changing a handicap to speed and ease of technic. A passage can be played much more smooth on one string. Another advantage affects the artistic side of playing, No doubt, many readers have listened to the soulful playing of a great artist, and have his ability by hearing a fine lot of pupils wring such heart-moving notes from a he has taught than they would be by hear-wooden box. The artist's "trick" resolves itself into

the following procedure: Instead of playextent that it makes a teacher known, position with no movement, he slides evenly with the third finger down to the first position where the same D is produced, but beautifully embellished by a graceful pleasthis is in numbers that should stir the feel-Perpetuo Mobile where time-saving finger placing is of advantage. Reversing the process, it is possible to produce a similar effect by sliding, in this case, the B on the A string to the C, with the first finger, instead

a large and ever-growing business is the of playing both notes in the same position. Clearly then, one must be familiar with all positions to intone truly while changing. In most recommended books for study exercises of this sort are common; but the Kreutzer Etude No. 12 has been found exactly fitted for such practice,

In the first measure of this etude, reproduced here, four positions are encountered in a single legato stroke.

It is not enough to play the notes as writ-Some pupils have a tendency to avoid intricate technical problems, among which the use of the fourth fineer in scales and the training of the fourth fineer in scales and the scale and the scal tractive is very strong, especially in use case of young ladies, and mustical ability is one of the most important means of for, since the fourth inger is waker that Kayser's, Maza's, and Kreutzer's. In an ion on the A string, the player can be for the most important means of forms. positive that he is intoning correctly if the notes are exactly repeated, granted, of course, that the first six have been played perfectly. With all notes flawlessly learned, the tempo can be increased, and the sliding sound, or over-accented glissando discarded for clean notes.

A valuable precept that may eliminate drudgery to some extent, is this: When lazy pupils substitute the open E string, thus is not augmented, use the odd-numbered positions, for they are the more familiar.

Loud Speaker Material for Violins

solutely new discovery have not hereto-fore been published. They should prove cessful loud speakers for the radio. of interest to every violinist.)

VER SINCE the superiority of the violins of Cremona began to be recog- F. B. Morse, the famous inventor of the mount, violin makers and inventors have Mr. Morse reasoned that a material probeen seeking ways of improving, or at least ducing an extreme degree of resonance and equaling, these matchless instruments by evenness of tone would be equally successmaking endless changes in shape, in the ful as the "loud speaker" in radio conthickness of the plates, in the number, size struction and in violin making. and position of sound-posts and hass bars. in the methods of "seasoning" the wood, and in the ways of preparing varnish. More often still have different materials for making the plates of the violin been ried. Some of these have been honest efforts to find better and more sonorous woods than the pine and maple of Stradivarius and other attempts to substitute for wood other materials in the construction of "freak" violins for novelty of tone

or for advertising purposes. "Freak" violins are made of all sorts of impossible materials, such as iron, copper, tin. china-ware, porcelain, papier maché and potte ry-ware. One enterprising glue by way of advertising his manufacture products, even had the workmen in his factory con truct a violin entirely of gluc. It is needless to say that glue violing have not become popular, especially for a hard midsummer afternoon's playing with the mercury of ninety-eight. Many of these violins made of "freak" material have a wierd and reculiar tone, and the few which are ever used in a practical way are employed in sandeville or by medicine fakirs rowd One vaudeville peramusement of his audiences.

#### The Best Wood

JPTO THE present time, after experimenuals with all sorts of woods, none such excellent proportions. Where other can be produced therefrom,

tute for wood for making violins is that cheap violin of today, would give a tremen

(The following facts concerning this ab- bonate of lime and oats, the same substance

#### Radio Loud Speakers for Violin

Mr. 'Morse is a descendant of Samuel nized, and their prices began to electric telegraph and the Morse alphabet.

#### The Loud Speaker

THE INVENTOR recently made a violin of "loud speaker" material. I was played for the first time by Miss Pauline Watson, a concert violinist of New York City, creating great interest and much wonderment among the auditors. Of this trial a well-known scientific journal said, "History in music was made the night Pauline Watson played the new Morse violin, the first revolutionary change in violins since the days of Stradivarius."

The tone of the new violin is described as warm and even with a seasoned, clear quality found as a rule, only in old violins. The tone of this first experimental violin is not big or brilliant, but it is possible that further experimenting may add these qualities. While it is too early to make predictions, it is not impossible that superior violins at a comparatively small cost can be made of this new material or some eimilar to it

#### Possible Substitutes

THE TREMENDOUS growth of the radio-now running into hundreds of millions of dollars annually-has interested former rieged up a human skull, with a hundreds of inventors in improving it and fingerboard, bridge, tail-piece and strings, the loud speaker. It might easily happen which he played to the vast interest and that in developing the loud speaker an inventor will hit on some substance or comhination of substances that will prove as good or better than wood for making string

As yet the matter is in the experimental have been found so successful as pine and stages, but it is not impossible that some o for the belly and maple for substance can be produced of so even and No other woods seem to possess fine a texture and with such resonant qualthe quality s of rigidity and elasticity in ities that violins of a uniformly fine quality

been used with any degree they are those which most violins which could be sold at a reasonable closely re-emble pine and maple in these price and which would produce sweet, mellow, even tones, instead of the harsh, The latest and most interesting substi-shricking noises produced by the average used in the Morse violin, made of car- dous impetus to the art of violin playing.

#### Music Assists Film Making

By Robert Braine

A STRIKING example of the profound "Just as one bottle of medicine will not psychological effect of the violin and other cure all ills, one kind of music is not suitorchestral instruments on the human emo- able for all occasions. We used a jazz tions is exemplified by the large part orchestra for light scenes, and the comwhich music holds in film making. In bination of harp, violin and 'cello during producing the "silent" drama music is one emotional ones. of the large items of expense, but it is found well worth while, since it helps the café setting the people responded best performers to give the proper emotional to the music of seven Hawaiians playing expression in acting their parts.

As an instance, it is stated that, in film- lighter scenes, a piano accordionist was ing "Volcano" at the Paramount Studio, employed. five orchestras were used, each at a different time, to furnish the proper emotional my assistant, a bass drum and bugle corps background,

William K. Howard, who in this picture Wallace Beery and other well-known film ings by an earthquake. Nothing could stars, says of his theories of the as- have more satisfactorily stirred up the

"In the older violin music the listener and their development give the violin a is so used to the simple charm of melody much greater variety of tone coloring, inthat he does not miss the absence of color. dispensable in such compositions. But in modern music the new sonorities

played during the filming of scenes showing the destruction of people and buildsistance of music in filming a picture: expressions of grim, hopeless terror.

steel guitars. For variety in making the

"At the suggestion of Gordon Cooper,

-PAUL KOCHANSKI,



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Twucher B-st Adviser.

E. W—I cannot give you an opinion any pour groups of those on how seed you play the studies and place you man. If you play the studies and place you man. If you play these compositions really yeed, you have made any to meet the deading trachers for your state, would be brief able to advise you us to your thank the properties of t

Removing Mosiles for an opinion as to their value.

Removing Mosiles

8. G.—1. S.—Where the rould has become

8. G.—1. S.—Where the rould have been a

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"Fried, Ap. class much this void read;" Pried, Ap. class much this void read; but the first mark the first mark

Gurruerins Copy.

J. M. P.—The back of the violin is usually made in two pieces, but occasionally in one. If made by a first class violin maker, one out seeing your violin. It should judge that it is a copy of a Guarnerius made by Carl Becker in Berlin. At least that is the way I would interpret the copy of the label which you send me.

who slid you aught to practice from the law of the law of slid with the law of slid with the law of your viola can did not not law of the law of your viola. The law of the law of your viola can did not not law of the law of your viola. The law of the law of your viola with law of the law of your viola. The law of the law of your viola with law of the law of your viola. The law of the law of your viola with law of the law of your viola.

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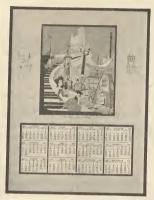
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Alice In Orchestralia

(Continued from page 25)

"Isn't it very hard to know just where to "It's not so easy as it looks, you see. Now

takes a lot of practice; but it can be learned, do in all good orchestras." just as a blind man can learn to find his way "It's wonderful!" Alice exclaimed, "I seems quite easy."

"Now," he went on, "I want to explain chestra?" to you about harmonics. They are very im- "In order to obtain the proper balance of portant, because they will help you to un- tone," replied the Strad. meet them "

"Suppose you place your finger here on great many of us we would my E-string, exactly half way between the by the wood-wind and bra bridge and the nut-so; and instead of balanced orchestra the 'strice pressing down hard, merely touch the string generally called, outnumber

Alice did so, and the Strad passed his bow there are about sixty 'str' tone, very soft and clear

string at the proper place, it will also vi- you?" brate in three, four, or even five, equal "Certainly not!" said the Strad indigpenetrating they are very often used. But listen to, and because we have I have explained them to you chiefly because, as I said before, they will help you ments and can play more cort to understand how the wind instruments sages. Also we can play longers produce their tones. Now I will tell you ting tired, and we have the garage something about the bow, which is very from very soft to very loud. important, for a fiddle without a bow would the chief reason is our enorm be almost entirely useless. As you have range—if you understand what seen, my strings can be plucked with the "I'm afraid I don't," said finger, like those of a guitar or banjo; in"It means," the Violin expanded, "that deed, they are sometimes played that way we can express more differ no time my strings are set in vibration by rub- we can weep; we can threaten

It can be drawn slowly and evenly, so that madly through the night. Of course, no one it produces a long, sustained tone, or it can of us alone can do all this. My duty is usually be moved very rapidly back and forth, in to play the brilliant or romantic or tender be moved very rapidly bases and norm, in what is called fremole. It can strike the strings with abrupt hammer-strokes, called passages. If the composer wants to express affices, he generally gives the principal fully in spiceato; it can cares them in many other things, too numerous to mention." The Strad illustrated each method expressed by the ominous low tones of the of bowing as he described it, greatly to basses. The basses, though, can be quite Alice's admiration,

believe I could do that,"

as he handed her the bow.

Alice took it and enterayores to insiste the manner in which the Strad had held it, "Oh, I should love to!" said Alice, laughbut found, to her dismay, that the light and ing. slender stick of wood seemed to grow sudwhen she attempted to draw it across the strings of the fiddle it trembled ludicrously Strad. "There will be a concert by the full and brought forth only a succession of mis- orchestra, and 'The Carnival of the Ani-

place your fingers?" Alice inquired you can appreciate how difficult it is for "There doesn't seem to be anything to guide all the fiddles in an orchestra—fifty or sixty of them-to bow together in perfect unison. "It is difficult," the Strad admitted. "It as if they were parts of a machine, as they

about his house—and then, of course, it don't see how they ever do it. But tell mewhy are there so many fiddles in an or-

"Our tone is derstand the wind instruments when you softer and less penetrating that of the wind instruments; so if t Were not a instruments by about two across the string, producing a high flute-like thirty wood-wind, brass and percussion instruments. So it's easy to see that we are "That," he said, "is a harmonic.' It is by far the most important hanch of the "Inst," he saud, "is a harmonic." At it is by far me most important manch or me caused by dividing the string into two equal family." The Strad drew longed up a parts with a light touch of your finger trifle pompously, and Alice said to herself; which leaves both parts free to vibrate. "There, he is conceited." Aloud she asked The tone produced is an octave higher than innocently: "Is that what makes you the the open string. Now, if you touch the most important-that there are so many of

sections, producing still higher harmonics; nantly. "We are the most important beand as these 'harmonics' are very clear and cause our tone is the most agreeable to test range. at perhaps

in the orchestra-pissicato, we call it-but than any other group of instruments. We that is only for special effects. Most of the can be gay; we can be sad; we can laugh; bing them with the hair of a bow, the hair plead. We can make you think of fairies being covered with powdered rosin to in- dancing in the moonlight, or of desolate mountains swept by icy winds; of shepherds "There are many ways of using the bow. guarding their flocks, or of demons riding comic at times. They are so big and clumsy "Why, it looks quite easy," she said; "I that when they attempt rapid, graceful "Try," said the Strad, smiling indulgently You should hear them imitate elephants Alice took it and endeavored to imitate nival of the Animals, by Saint-Saëns. dancing the minuet, as they do in 'The Car-

erable squeaks. The Strad laughed good- mals is on the program. We shall expect

Welcome
"I shall come, with pleasure," said Alic
"But," she added, turning to the Secon
Violin, who up to this time had remain
everywhere

When You Dlay
a Conn
"I shall come, with pleasure," said Alic
"But," she added, turning to the Secon
Violin, who up to this time had remain
to diestly in the background, "you have
told me what you do in the orchestra."
"Why, m-ny task," he stammered,
"I shall come, with pleasure," said Alic
"But," she added, turning to the Secon
Violin, who up to this time had remained to the secon
to die in the harmony, or to help in
the died, or the first Violin, to carry it
melody. Occasionally I have a solo passage
had added, turning to the Secon
Violin, who up to this time had remained
to the secon violing and the secon violent part of the secon "I shall come, with pleasure," said Alice. let's have no more of this discord, or our "But," she added, turning to the Second guest will have a poor opinion of us."

Violin, who up to this time had remained The Viola did as he was told, and har-

to do is to fill in the harmony, or to help my friend here, the First Violin, to carry the melody. Occasionally I have a solo passage. but not very often. As a rule my duties are told me," she said to the quartet. "I shall comparatively unimportant,"

that Alice could not help feeling a little wind instruments live, I think I had better

up, "that you are just as important as any longer," said the First Violin, "but we shall of the others, even if your part isn't so-so hope to see you in the audience this eve-

called 'Second Violin' he thinks he doesn't a few minutes." amount to a hill of beans. He ought to cultivate a little decent vanity."

It's very good of you to take so much trouble," said Alice; and saying good-bye to

come a first violin, and then where should that led to the home of the wood-wind in-

The Strad looked as if he were somewhat nettled by the Viola's remark, but he apparently decided to ignore it, for presently he smiled, rather haughtily, and said, with the evident intention of changing the sub-

queer little black object which looked some- wind. what like a very short comb with only three Of course, a great part of this is due to

gentle and subdued.

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"Oh, I love that!" Alice exclaimed true of the reed instruments. "Why don't you use it all the time?"

many people like their music soft and sweet, life than that which comes from having I can't understand it. Lots of them admire aided deserving talent on the difficult road my soft, rich low tones and don't care at all to success. The community which helps for my brilliant upper register, which is a musician will find its reward when the

ear muffs when they go to a concert." "They should, indeed-if there are any 'cellos on the programme," said the Viola, plaintively. "You really are a noisy lotalways trying to play louder than the rest of the orchestra combined."

"Oh, shut up!" snapped the 'Cello. "What do you know about it? You haven't the spirit of an asthmatic mouth organ. If I couldn't play louder than a whole section of violas, I'd----

"Gentlemen!" interposed the Second Violin, "you're out of tune. Tony. will you give the A?"

The First Violin plucked his second

string, and the 'Cello sulkily turned one of the pegs that projected from the sides of his head until his own A-string was in tune

with that of the Violin. "As usual, he's much too sharp," grumb-

ted the Viola. "Well, well," said the Strad, mollifyingly, "he's not the only one at fault; you must admit you're a trifle flat. Now, tune up, and

modestly in the background, "you haven't mony was restored, much to the relief of Alice, who had feared for a moment that The Second Violin appeared embarrassed, the antagonists might come to blows. As "Why, m-my task," he stammered, "is rather a humble one. Generally all I have parture, for she was anxious to visit the other instruments while there was still

"Thank you very much for all you have try not to forget it. And now, if you will He seemed so modest and unassuming tell me how to find the place where the

orry for him.

"I'm sure," she said, wishing to cheer him

"We are sorry that you can't stay ning. Meanwhile, if you'll allow me, I shall "You're quite right," interposed the be happy to see you as far as the next vil-'Cello; "this chap's humility is simply pre- lage, where you will find the flutes and clariposterous. He's as necessary to the or- ncts and all their relatives of the wood-wind chestra as any of us, but just because he's family. It isn't far-we can walk there in

"It wouldn't be of any use," said the the other fiddles she accompanied the Strad Viola, gloomily. "If he did he'd only bestruments.

### Orchestral Innovations

By Herbert E. Evarts

WHILE the string choir of the modern There is one more point to which we orchestra is practically the same as in the should call the young lady's attention; I days of Haydn, Mozart and Beethoven, refer to the sording, or mute." what wonders have been wrought in the He held up, so that Alice could see it, a choirs devoted to instruments sounded by

improved manufacture which has added "This," he explained, "when placed on immeasurably not only to their quality of the bridge of a fiddle, makes its tone sound tone but as much to the facility of their softer and thinner and rather sad." As he execution. While this has completely transspoke he fixed the mute upon his own formed the expressional attributes of the bridge, and instantly his voice sounded more brass choir, quite as much has been done for the woodwind, and especially is this

Richard Wagner was the great emanci-"Because you would soon grow tired of it, pator of the brass. Under his magic it as you do of too much sugar. Besides, it can purr as sweetly as the contented house weakens my voice too much; I shouldn't be pet; and then by his lash he can rouse in able to hold my own against the other init a fury as fearful as that of the king of struments." He removed the mute, and his the jungle. And he could do all this withvoice again became strong and clear, out overstepping the laws of legitimate "Well, I s'pose so," Alice conceded. "But euphonies. A beacon to those ambitious your voice sounded so soft and sweet with for new tonal worlds to conquer.

"H's strange," observed the 'Cello, "how "I know of no greater satisfaction in really the best part of my voice. Their artist returns to play or sing his or her ears are too delicate—they ought to wear appreciation."—Hon. James J. Davis.



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eration while she raised them. ing, in the sixth year.

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organ with hit baton. In Mozar's and ing and part-singing," shows the tendency Further, lessons should be given in school Haydu's tour, he generally played the to combine classes "en masse" for the without charge or at a nominal rate to violin and supped his music stand with greater choral effect. This has been em-talented pupils. Time should be given for his bow to hold the men together in diffi- phasized in all modern Junior High rehearsals in the school building during earlier than 1801 in Germany, Godfrey Week Subject Chapter Weber pleaded for its use in 1807, but found little exponse to his appeal. Mosel used it in Vienna in 1812. Carl Maria von Weber suployed it in Dresden in 1817, and Spohr London in 1820.

1835, there was a derisive article pris 1 in England against its use. The bâton I Weber is now in the possession of Syllsen, the Norwegian composer. It is muci 'onger and heavier than those in use at a sent and much resembles a gigantic peliceman's club. The batons of . ry light in color and weight."

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By May Hamilton Helm

In one of our small cities a blind pianist supported himself by playing for dances and at motion picture theatres. The dances paid better, so he often sent a substitute to the "movie" house. Once he had difficulty in finding a substitute. A leading pianist was suggested to him and he laid the case before her. After she had played over the program to assure him that she would do, he offered to make her his regular substitute!

This brilliant pianist played the kind of music most distasteful to herself solely to let the poor man earn more. Afterward, when she jokingly boasted of having qualified as a "movie pianist" and (not belonging to the union) had accepted the dollar the man paid her to keep from hurting his feelings, she was told by another musician, "That was a Christian

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A NEW finger exercise was being practiced. Using the second finger as a sup-factor which has been quote generally control the other four fingers of the right used in school more than the fine fine for the right used in school more fine generally control fine for the right used in school more fine for the right used ort, the other four fingers of the right used in school music courses. That is port, the other band were engaged in rising simultane- the practice of melody invention and ously from the knuckles: The tip of the melody writing. This has been written cent school age. Whether or not the puonly from the kinesore to be even with the in as a component part of many State thumb was supposed to be even with the in as a component part of many State thumb was supposed to be even with the in as a component part of many State thumb was supposed to be even with the in as a component part of many State thumb was supposed to be even with the in as a component part of many State thumb was supposed to be even with the in as a component part of many State thumb was supposed to be even with the in as a component part of many State thumb was supposed to be even with the in as a component part of many State thumb was supposed to be even with the in as a component part of many State thumb was supposed to be even with the in as a component part of many State thumb was supposed to be even with the in as a component part of many State thumb was supposed to be even with the in as a component part of many State thumb was supposed to be even with the in as a component part of many State thumb was supposed to be even with the in as a component part of many State thumb was supposed to be even with the in as a component part of many State thumb was supposed to be even with the in as a component part of many State thumb was supposed to be even with the in as a component part of many State thumb was supposed to be even with the in as a component part of many State thumb was supposed to be even with the in as a component part of many State thumb was supposed to be even with the interest the component part of many supposed to be even with the interest the component part of many supposed to be even with the interest the component part of many supposed to be even with the interest the component part of many supposed to be even with the interest the component part of many supposed to be even with the interest the component part of many supposed to be even with the interest the component part of many supposed to be even with the interest the component part of many supposed to be even with the component part of many supposed to be e solderly the instructor asked that Doris by adoption to the general Standard part music, the fact remains that the Suddenly the instructor asked that Doris by adoption to the general Standard text must fit the sensitive emotional research mercial process in the sensitive emotional research mercial process. keep her fingers just as they were. Plac- Course. The general practice is to begin keep in all mirror in front of her hand, the work in the fourth year in order to sponse of the pupil and miss not occurs in a small mirror in front of her hand, the work in the fourth year in order to sponse of the pupil and miss not occurs in a sponse of the pupil and miss not occurs the pupil and miss not occurs the pupil and miss not occurs to the pupil and miss not occurs to the pupil and miss not occurs the pupil and ing a small him to the instructor pointed out that no two encourage and develop the creative ca-the instructor pointed out that no two encourage and develop the creative ca-the musical interests and activities of the fingers were at the same level, that the pacity of the children. When we con-school with those of the pupils' homes and fifth was very high and the thumb and sider that many of the great composers communities, the standard course calls To overcome this lack of control and were ten years of age, we have an able To overcome this lack of control and were ten years of age, we have an able give her level finger tips, Doris was told defense for the introduction of melody that the invention in the school music course. By the property of the property of the property of this gas to the mechanism of the property of t note was 1 ming with the majors. The solutions are an internate way in the fourth ments," this phase being encouraged to-should stud! the sensation in the finger year, it is quite possible to set simple text ments," this phase being encouraged to-ting when r ining on the desk or table and with verbal and musical accents coincid, is the property of the property o

orchestral direction may be School music course. The specific aim, "to to guide him. develop concerted singing in the direction The school should supply the so-called and Handel's time, the con- of mass chorus practice as well as to non-solo or unusual instruments of the ductor led at either the harpsichord or continue the usual class-room sight-sing- orchestra and bond them out to the pupils. The baton was not used School music courses and there is no rea-school hours.

son why the seventh and eighth grades

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intermediate school movement has decide what his future life-work shall be. made great progress, there are a great The standard course calls on the super-many seventh and eighth grade elementary visor "to recognize and encourage special The following is quoted from a brochure classes still housed in elementary schools. individual musical capabilities as a fea-T. Fleck, the well-known The standard course has made provision ture of an avocational as well as a vocalecturer or musical appreciation, who says: for these grades. While all of the gentional stage of development." Many a istake to imagine that the eral aims of earlier years are continued, fine professional or amateur musician is ral works were directed in the specific aims approach those now con- lost to the world because of the lack of at is used today, by bâton. sidered desirable for the Junior High encouragement by those whose duty it is

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Petite Valse, by Richard Krentzlin.

This is in a sort of modified rondo form which may be indicated in letters as follows A-B-A-C-A-B-A.

any be indicated in letters as pollows at A.B.A.

The key relationships are as follows:
(If measure introduction)

SECTION A key of C

A i " F

" A: " F

Although the direction is vivace, do not hurry the tempo too much.

This value is unusually pleasing. Farewell to the Piano, by L. van

Beethoven.

Bection of material.

Beethow and the sum of material and office of

Orientale, by Nicolas Amani.

A piacere signifies "at the pleasure of the erformer." In other words, the player may use is discretion as to the hest interpretation of

Musical Books Reviewed

Arranging for the Modern Bance Orderstra, by Arthur Lange. Problished by Arthur Lange.

Two hundred and thirt-celled page, name, and the second of the secon

A Musician and His Wife. By Mrs. Regi-nald de Koven. Cloth hound; 252 pages. Published by Harper and Brothers. Price, 85,00. The style of this book, though piquant and

Little Chronicle of Mandalena Rach. By Dather Meyroll. Clicib bound: one hundred day, Page and Company. The Meyroll of families seated about their that, eventually of families seated about their that, eventually of families seated about their that we want of families seated about their the stars. So, as we have when looking at the stars. So, as we have when looking at the stars. So, as we have when looking at the stars. So, eventually the seated of the s

of finallies seated about their table, restained of finallies seated about their table, restained by Hasper and Brothers. Price, as we have when looking at the stars. So, as we have when looking at the stars. So, as we have when looking at the stars as the price of the price of the stars. So, as the price of the price of the stars as the price of the pri

The Major ending (E. Major) to this composition is elling.

Try to get some of the Eastern subtlety into Services Throughout the Year. your performance of this number; for, lacking this, it will lote half its flavor and character.

Opposite "o" are anthems of moderate of the composition of the com

A Song in the Night, by Ernest H. Sheppard.

Mr. Shepard's writings for the organ are retowned. And accompanient figure, in Section 4, it excellent on the organic Relations with Melodia of Clarabella. And if the Obcon your organ is rather soft, add to it the Shoped Diagnost. hand melody meticlosusly, allowing "breaths" at the end of the phrases, In the A Flat section Mr. Shepard secures good rightmic and melodic contrast by his selection of material.

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that is, Eskimo pics!

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Blessed is the Man, by E. S. Hosmer. A splendid, disnified duet by a prominent composer. The 9/8 time is good. If you sing this duet without putting a d on the word "blessed" you are certainly forfeiting your chances to the vocal heaven.

is discretion as to the best inferpretation of comparing the property of the p 

## The Choir Master

William Baines is an English American commonistic Trown page 57)

William Baines is an English American commonists. They are reministent of the writing of posers (at present resident in Resiminals, Mass)

Mr. Spadding Stoughton whose distinct for interdated to know how the second and cultatus.

Added to know how the special favor.

Added to the form, Hils part-sough laver met
good feeling for form, Hils part-sough laver met

Opposite "a" are anthems of moderate difficulty, apposite "b" those of a simple type. Any of the works named may be had for examination. Our retail prices are always reasonable and the discounts the best obtainable.

Mr. Sheppard's writings for the organ are SUNDAY MORNING, March 6th ORGAN PRELUDE Chant du Matin .... Frysinger (a) Holy Spirit from on High. Marks (b) Bread of the World.....Pease

Spirit Divine (Duet for S. and 

SUNDAY EVENING, March 6th ORGAN PRELUDE
Twilight Song ......Shackley
ANTHEM

SUNDAY MORNING, March 13th

ORGAN PRELUDE
Andante Grazioso.....Mosart-Erb
ANTHEM (a) Onward Christian Soldiers 

SUNDAY EVENING, March 13th

(a) Thro' the Day Thy Love
Hath Spared Us.....Orem
(b) I Heard the Voice of Jesus OFFERTORY ......Newcomb Within Thy Mercy (Duet for

SUNDAY MORNING, March 20th Andante in F.....Sheppard

(a) The Earth is the Lord's...Lerman (b) Abide with Me..........Harker Christians Triumphant Finale in C.....Cuthbert Harris

SUNDAY EVENING, March 20th ORGAN PRELUDE ANTHEM

Jack Shadows of the Evening
Flour Storer
Teach Me Thr Will (T. solo). Saar
Marche Moderne

ANTHEM
(a) Twenty-fourth Psalm. "Forman
(b) Seek Ye the Lord. "Forman
(c) RORAN POSTLÜDE
Marche Moderne

ANTHEM
(b) Seek Ye the Lord. "Forman
(c) RORAN POSTLÜDE

> SUNDAY MORNING, March 27th (a) Magnificat and Nunc

Marche Romaine .....(counod

SUNDAY EVENING, maren 1911
ORGAN PRELUDE
Evening Melody Golbraith
ORGAN PRELUDE
Prayer Weber
Weber 

They That Trust in the Lord ( \. ORGAN POSTLUDE Dortch

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JUNIOR FTUDE

By Marion Schock

# CONDUCTED BY ELIZABETH A GEST

would come to-morrow.

on the piano."

money?"

ing 'round and 'round her bed.

"We're on strike," replied the leader.

"On strike?" laughed Claribel, "Why,

"We want better working conditions,"

who ever heard of piano keys going on

strike. What are you striking for? More

declared the keys all together, "steadier

work and more of it at one time."

On Strike

Tuneful Practice Ernestine Chodowski (Age 13)

My brief piano practice Has been a keen delight,

THE ETUDE

in hour each day I labor With all my main and might Each tuneful little melody

Produces such a thrill, but one that has the greatest charm Is this-it haunts me still.

47 6. 16. 19 666. In math, and avm, and history,

In science and in art, This charming little roundelay

Keeps bobbing from my heart; From dawn until the eventide It surges through my brain,

ind e'en ubon my downy couch I hum this sweet refrain.



Il through the week I struggle

To play this air with ease, Why is it that us mortals The Fates do love to tease?

For when I think I have it, With a fair degree of skill, My music teacher tells me that Its beauty I do kill!

Club Corner

DEAR JUNIOR ECUPE ! Deas JUNION ETCON:
Our Junior Music Club of twelve members meets in our home each week with my mother meets and make Illustrated notebooks. Selections from the composer are played and some must be composer are played and some must be composed to the best worker. The mothers come to our special programs. Old files of the ETCOM and practing long are used in preparing our pre-

From your friend,
FLORINA GRAVES (Age 10),
North Carolina.

DEAR JUNIOR ETUDE :

DAM JUNION ETUDE:

A number of us have just formed a music club and I was elected president. Our music club and I was elected president, our music and I would be gen actual two can hander readers would write and give me some suggestions. We want to improve our knowledge of music would be glad. I have been nile to find many things of interest for music clubs in past Forms.

From your friend, LEOLA SPLAWN (Age 14), Box 223, Landes, Wyoming.

N.B.—Who can give some good suggestions of the dance notices of the danc To a slender April moon?

Claribel's mother said, and telephoned the tice and said she would do it to-morrow. piano factory to send a man to see what It was different, though, not to be able to the trouble was. They replied, a man play when one felt just in the mood. She believed what the piano keys said and That night Claribel hadn't been in bed realized if she did not do as they wished very long when she heard music. "Sounds her piano would be useless. She made up out of bed to see, and there, sure enough, "If I promise to better your working like a parade," she thought. She leaned her mind and said:

every day, will you return to work by to-

"What are you doing in my room?" morrow morning?" scolded Claribel. "You know you belong "We promise," as "We promise," agreed the keys, and the were marching out of her room.

> STRIKE NOTICE

We want

"Queer," said Claribel's mother.

better working

conditions

"Will you please explain," said Claribel. "You see, I'm only a little girl and don't understand about strikes." "Well," said the leader, "we had a meeting this morning and agreed to go on

We want strike this afternoon at three o'clock, steadier work "So that's what was the trouble with the piano and I thought it was broken!"

Fairy Music

By Marian Benson Matthews

exclaimed Claribel. "Now, as I said before, one thing we want is better working conditions," declared the leader.

"Please explain," said Claribel, "Well, we think you ought to do your

share in keeping us dusted and not leave it to your mother all the time. Sometimes we're all sticky. You ought to have clean hands before you play upon us. One thing more-we want to be covered up when you have finished practicing. Now, about grievance number two: steadier work. In other words, we want work every day and more of it at a time. The pressed the keys. They played! She no idea you could read like that?"
way things are now, we earn barely called her mother and showed her that

Poor Penelope never was asked again. enough to live on. Why, last week we nothing was the trouble now. only worked one hour all week long. We want at least an hour every day."

your wishes?" asked Claribel,

"We'll strike until you do," answered the piano, dusting the keys and practicing all the keys together. "All the men from over an hour,

CLARIBEL sat down to practice, but not all the piano factories in all the world a sound could she get from the piano.
"It must be broken," she said, and called Clariel considered a moment. She often for her mother. "Queer," was what pouted when her mother told her to prac-

were all the keys from the piano march- conditions and give you steady employment January eighteenth, Alexis-Emmanuel

Dowell died in New York, 1908. last Claribel saw of them that night they January twenty-seventh, Wolfgang Ama-

DEUS MOZART was born in Austria in 1756,

died in Italy, 1901.

January thirty-first, Franz Schubert was

born in Germany, 1797.

"Do PLAY something for us, Penelope," the girls pleaded, but Penny only shook her head saying, "You know I cannot play dances, and I have no new songs; and be-

heard it over and over. The girls would not be bothered coaxing her every time, so they turned around and saw Kitty at the piano. Kitty was always ready for

an eager throng, singing, dancing or just listening. "I have a new dance, Kit; will you try it for me?"

to me." Bess gave her the dance and they all danced as she played, complimenting The next morning, as soon as Claribel her on her good sight-reading. was awake, she ran to the piano and

Why bother to coax her, when Kitty gave them such a good time and enjoyed the "They were on strike," said Claribel and thrill of it so much herself. But it just "What will you do if I don't comply with surprised her mother that afternoon by served Penny right. She could have had washing her hands before she went near just as much fun and given just as much pleasure if she had been ready and will-

DEAR JUNIOR ETUNE :

DEAR JUNIOR ETUDE: Will you find a nat-Will you please tell me why we find a nat-Will you please tell me why we find a nat-when the rule says that accidents affect only one measure fat uses F. P. C. Ohio. of the control of the control of the control affect only the measure in which they appear, but to remind correlors players, who may over-ture that the control of the given in the following measure as an extra precaution.

Page 83

cians are celebrated this month (January) Perhaps some of you can honor their days by playing some of their compositions at your January club meetings. You might also look up interesting details from their biographies: January eighth, MAUD POWELL died in

Anniversaries

Anniversaries of the following musi-

Pennsylvania, 1920. January eleventh, CHRISTIAN SINDING

was born in Norway, 1856. January thirteenth, STEPHEN C. FOSTER

died in New York, 1864. January eighteenth, CÉSAR CUI was born in Russia, 1835.

CHABRIER was born in France, 1841. January twenty-fourth, EDWARD A. MAC-

January twenty-seventh, GIUSEPPE VERDI

Kitty or Penelope

By Phyllis Cushman

sides, I'm all out of practice."

The same old excuse. Everybody had

anything at any time. Every evening Kitty was surrounded by

"Sure," said Kitty, cheerfully. "Give it

"You old darling," cried Bess, "I had

ing to play for her friends when they asked her to do it.

### Question Box

A ROSE

DREAM

An Operetta for

Young Folks

Music by

MRS. R. R. FORMAN

Boys and girls.

girls alone may be use n this musical playle

nd twelve or more

the canabilities of

## JUNIOR ETUDE—Continued

#### Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month-"A Beautiful Concert." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not. All contributions must bear name, age

and address of sender written plainly, and must be received at the JUNIOR ETUDE Office, 1712 Chestnut St., Philadelphia, Pa., before the tenth of January. Names of prize winners and their contributions will be published in the issue for April.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of

THE SONATA.
The sonata before winner important place in the realms of classical music. Most assume as recomposed of three or four movements are composed of three or four movements for the property of the provided and so in. However, variations in the movements are frequent. The violity, but the plane soon beld first place. The short form of the sonata is called place. The short form of the sonata is called a provided the provided and the provided and the plane of the p

tions in the movements for frequent to the control of the vibility, but the plane soon held first the sonattime. Among the firmous sensit composers were also that the sonattime of the sonattime arranged in the pass. the sume way. Thelma Babr (Age 14), Indiana.

(Prize Winner)
Two of the forerunners of the sonata were Scarlatti and Bach. But it took the greatness of Hayda, Mozart and Beetheven to develop this beautiful form of music known today as sonata. am studying Beethoven's heautiful Sonata.

I am studying Besthoven's heautiful Sonate,
I also studied Mozart and Haydu sountas.

I also studied Mozart and Haydu sountas.

I also studied Mozart and Haydu sountas.

Nazart's 'Patautsia and Sonata''s very contained to the most and the sount was the sound to the form we know the sound to the form we know the sound to the form we know the HILDA FEXYO (Age 11).

MEN SONATE SON

Honorable Mention for October Essays Helen Featon, Marjorie Snyder, Dorothy H. Harkness, Lillian M. Morey, Dorothy Hitz, Eleanor Young, Mary Merfill, Sam L. Castronovo, Cohene Hill, Janet Louther, Elwina McCleary, William Dohetty, Marjorie Kluser, Mathiba Madison Emery, Mary Ellen Slupson, John Waterson, Mildred Movey.

#### Letter Box List

Letters have been received also from the following:
Ruth Goodale, Cordella Gulledge, Edna Jarman, Madolyn Gordon, Esther Gardner, Helen Selenning, Roma Jones, Alice Roenherg, General Gordon, General Gordon, Jean Catherine Black, Marchelle L. Fry. Beelgn Craig Rusby, Violet Cheulklin, Mary Beaudry, Louise Archihald, Miriam Becker.

#### Puzzle Corner

#### By E. Mendes

1. Use the last 3 letters of a musical instrument for the first of a 7-letter word,

meaning a mesh 2. Use the last 3 letters of a musical instrument for the first of an 8-letter word meaning to meditate

3. Use the last 3 letters of a musical instrument for the first of a 7-letter fish. 4. Use the last 3 letters of a musical instrument for the first of a 7-letter word

meaning burdensome.
5. Use the last 3 letters of a musical instrument for the first of a 4-letter word

6. Use the last 3 letters of a musical instrument for the first of a 7-letter household article Answer to "take a letter out" puzzle in

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

All of the above conditions will not be phase.

#### Prize-winners for October Puzzle Harriet Hutchinson (nge 13), Pennsylvania. Joau Speller (nge 11), Ontario, Canada. Bettina Hunter (nge 14), New Jersey.

Honorable Mention for October Puzzle Rylie Housewright, Ormond Wilson, Margaret Day, Hope Walters, Harriet Sargeaut, Olive May Moore, Ellen Wright, John Carrol, Betty Mordon, Derothea Mordon, Charlotte Updyke,

DEAR JUNIOR ETUDE:

Tam very much interested in the ETUDE and have taken if two years. I play the plane of a large taken if two years, and lessons for several years. I have beautiful the plane in the

DRAR JUNION ETUR:

I have taken the Evrope about a year and am an another roder of it. I am in the fourth and a process of the state of the many articles that heve belied me was in the many articles that heve belied me was the many tricked the excelles, but now I greatly edgoy them.

Evrope Transit I did not like to practice realist, but now I greatly edgoy them.

Evrope Transit Levyre (Age 14), New Jersey.

DRAR JEVIOR ETURE:

Dean Jusion Erron:

The ver found that most of the Jusion Erron and the transition to become a concert plants or teacher.

In the very different ambition—I want to be a full transition of the concert plants or teacher.

In the very different ambition—I want to be a full transition of the concert plants of t

theaters.
From your friend,
ROBERT F, GOLDAMMER (Agr 15),
M. B.—Good theater organists are hecoming
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The MY OLO, L. SPATIDING
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enjoyed by the children who render them. The whole work, which is in

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be madd queties estings, it can
be madd queties the made aged. The first is a lay mangarden and the second a reception
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